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The Lewis Carroll Society of North America



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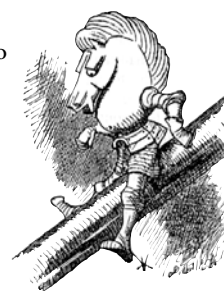
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*On the cover: The Pool of Tears ©2018 Giovanni Robustelli,
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CONTENTS

THE RECTORY UMBRELLA

<i>Nothing to Lose, Everything to Gain(sville)</i>	1
JAN SUSINA	
<i>Summer School Sessions</i>	8
JAN SUSINA & CINDY WATTER	
<i>Bounding Brooks & Hopping Hedges: Looking-Glass Chess for Beginners</i>	13
MATTHEW DEMAKOS	
<i>Indexer Nascitur, Non Fit: Lewis Carroll as Indexer Again</i>	26
AUGUST A. IMHOLTZ, JR.	
<i>The First American Wonderland Board Game (Probably)</i>	30
SARAH K. CROTZER	
<i>Polyxena Solovyova (Allegro) & Her Silver-Age Russian Alice</i>	39
VICTOR FET	
<i>Bertrand Russell & Lewis Carroll</i>	43
AUGUST A. IMHOLTZ, JR.	

MISCHMASCH

<i>Leaves from the Deanery Garden— Serendipity—Sic, Sic, Sic</i>	46
LINDA CASSADY	
<i>Ravings from the Writing Desk</i>	50
MARK BURSTEIN	
<i>Illustrator Spotlight: Anne Bachelier</i>	52
MARK BURSTEIN	
<i>Alice in Advertising-Land</i>	55
DAYNA NUHN LOZINSKI	
<i>The Gedovius (& Other) Snarks</i>	59
JUAN GABRIEL LÓPEZ GUIX	

CARROLLIAN NOTES

<i>There Once Was a Door Carved by Alice . . .</i>	63
MARK BURSTEIN	
<i>Unternehmen Wonderland, or Operation Wonderland</i>	63
AUGUST A. IMHOLTZ, JR.	

<i>As Aventuras de Alice (Exhibit)</i>	63
ADRIANA PELIANO	
<i>Through the Steuben Glass</i>	65

OF BOOKS AND THINGS

<i>Lewis Carroll: Formed by Faith</i>	66
CINDY WATTER	
<i>The Wood Engravers' Self-Portrait</i>	67
MATT DEMAKOS	
<i>Carrollian Notes (Englebreetsen)</i>	70
DANA RICHARDS	
<i>Wonderland, ill. Fedorenko</i>	72
MARK BURSTEIN	
<i>Wonderland, ill. Chelushkin</i>	72
MARK BURSTEIN	
<i>Стране чудес (AW) / Зазеркалье (LG) ill. Kostina</i>	72
ANDREW OGUS	
<i>夢遊仙境 / 鏡中奇緣 (AW & LG), ill. Miledy</i>	73
YVONNE KACY	
<i>Maravillas / Espejo, ill. Kuper</i>	74
YVONNE KACY	
<i>Lewis Carroll's Cats and Rats</i>	74
STUART MOSKOWITZ	
<i>Alice Imedemaal (AW), ill. Balbat</i>	75
ANDREW OGUS	
<i>Ghost Road</i>	76
ROSE OWENS	
<i>Maravillas (AW) / Espejo (LG) / Snark, ill. Gedovius</i>	76
ANDREW OGUS	
<i>Alice nel Paese delle Meraviglie, ill. Robustelli</i>	77
ANDREW OGUS	
<i>A Shadow for Alice</i>	77
CINDY WATTER	

FROM OUR FAR-FLUNG CORRESPONDENTS

<i>Art & Illustration—Articles & Academia—Auctions— Books—Comics & Graphic Novels—Events, Exhibits, & Places—Music—Performing Arts—Things</i>	80
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As seen in “Serendipity” (p. 47), the noted *Washington Post* book reviewer Michael Dirda, in summarizing his summer reading, gave a nice shoutout to the *Knight Letter*, calling it an “elegant and witty journal.”

Indeed, it is. Much of the credit for its elegance and creative design is due to careful behind-the-scenes efforts of the previous editor in chief, Chris Morgan, as well as the on-going efforts of production editor Mark Burstein, designer Andrew H. Ogus, and copyeditor Devra Kunin. Of course, the wit comes also from the submissions from the many contributors and column editors. Consequently, the bar for excellence has been set rather high; it is my goal that this issue upholds the *Knight Letter*’s standards for both elegance and wit.

This issue contains three long articles that serve as companion pieces to articles that have previously appeared in the *Knight Letter*. Victor Fet’s “Polyxena Solovyova (Allegro) and Her Silver-Age Russian *Alice*” fits nicely with his “The First Soviet *Alice* Translation,” which appeared in *KL* 105. Matt Demakos’s carefully plotted “Bounding Brooks and Hopping Hedges: Looking-Glass Chess for Beginners” pairs nicely with his “Alice’s Ups and Downs: A Pedantic Approach to Exactify Ambiguity in Wonderland,” which appeared in *KL* 108. Dayna Nuhn Lozinski completes her third installment celebrating the sesquicentenary year of *Through the Looking-Glass* by discussing the various ways that British advertisers parodied poems found therein to market their wares. Her previous explorations of advertisers’ use of mirrors and backwards writing appeared in *KL* 107, and her discussion of their use of *Looking-Glass* characters, dialogues, and episodes in advertisements was published in *KL* 108.

Sarah K. Crotzer is the editor in chief of *The Baum Bugle*, the journal of the International Wizard of Oz

Club. In her “Once Upon a Time in New York City: The Fractured Tale of the First American *Alice in Wonderland* Board Game (Probably),” she records her search for the first American board game based on the *Alice* books.

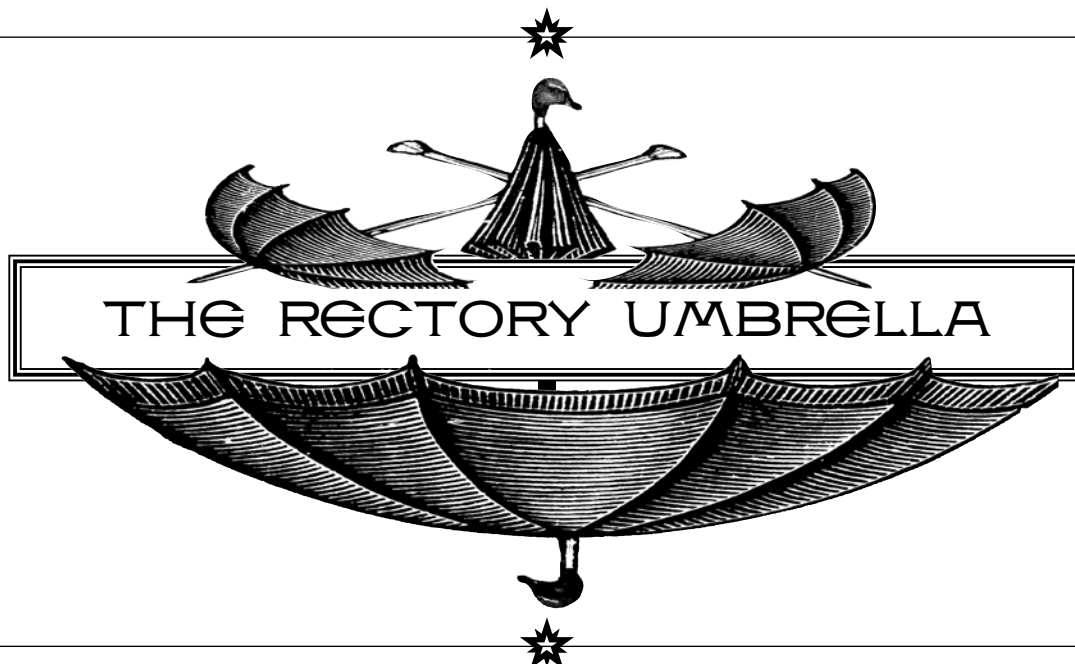
During the summer, LCSNA continued its popular series of virtual presentations organized and hosted by Heather Simmons. Two of these events took the form of virtual field trips, one to the Wiener Museum of Decorative Arts in Florida and the other to the Salzburg Marionette Theatre in Vienna. Other summer presentations featured Chris Morgan discussing the difficulties Carroll faced in responding to the responses he received from readers of his word game *Syzygies*; creative ways to engage young readers in the *Alice* books, presented by the founders of LitWits; and Alyssa-Ninja Wyss exploring science by way of *Alice in Wonderland*.

Our Fall meeting was held November 4–7, with attendees both in person at the University of Florida in Gainesville and virtually on Zoom.

As if these longer articles and features weren’t enough, there are additional shorter articles, features, and book reviews.

It is reluctantly that I must bid adieu to serving as an editor for the *Knight Letter*. It has been a rewarding experience to collaborate with such a group of dedicated and talented individuals who share their vast knowledge of Lewis Carroll and his work. At times working on the *Knight Letter* felt like a mad tea-party. Like the Dormouse, I have discovered that its duties are “much of muchness,” and unfortunately too much of a muchness for me, along with my teaching responsibilities at Illinois State University. But I am confident that the *Knight Letter*, in the good hands and under the careful eyes of Mark, Andrew, Devra, and the other column editors and regular contributors, will remain a witty and elegant journal for years to come.

JAN SUSINA



Nothing to Lose, Everything to Gaine(sville)

JAN SUSINA

After two years of hosting meetings virtually, we were delighted to be able to hold the Fall 2022 meeting both in person and online at the George A. Smathers Library on the campus of the University of Florida at Gainesville, on November 4–6. President Linda Cassady reported in her opening address that thirty-eight people registered for the in-person event and another one hundred and fifteen people signed up to listen to the speaker sessions via Zoom. Following several years of planning and postponement due to Covid, those attending in person were at last able to spend time exploring the exhibits and archives at the Baldwin Library of Historical Children's Literature.

Despite some minor technology glitches, the meeting went relatively smoothly for those participating virtually, thanks to the technical support of Alan Tannenbaum and Heather Simmons.

On the Friday prior to main meeting, the Society hosted the Maxine and David Schaefer Memorial Reading at the P. K. Yonge Developmental Research School, where third graders watched five librarians from the University of Florida perform the "Tea-Party" chapter.

The meeting began on Saturday with brief welcoming statements by Linda Cassady; Judith Russell, dean of the University Libraries; E. Haven Hawley, chair of Special and Area Studies Collections; and Ramona



Librarians at the Tea-Party.

L to R:
Kathryn Hampshire,
Felipe Gonzalez-Silva,
Maxine Donnelly



Caponegro, the curator of the Baldwin Library. The first session, “Connecting Carroll with Classes and Research,” featured three presentations by PhD students from the English Department who each use Carroll’s work in the undergraduate courses they teach.

Maxine Donnelly is a fifth-year PhD student whose presentation, “Magic from the Margins: Lewis Carroll, George MacDonald, and the Legacies of the Victorian Fantastic,” focused on late nineteenth- and early twentieth-century children’s fantasy literature and the ways that British imperialism and nationalism appear in such texts. Using this framework, she identified, for instance, the marginalized colonial figure in the representation of the goblins in MacDonald’s *The Princess and the Goblin*. Donnelly also discussed MacDonald’s friendship with and influence on Carroll, and the ways in which twentieth-century British fantasy literature had its roots in works by Victorian children’s authors. Building on Maria Sachiko Cecire’s *Re-Enchanted: The Rise of Children’s Fantasy in the Twentieth Century* (University of Minnesota, 2019), Donnelly views fantasy as a form of marginal magic and a way that writers redefine the literary margin by using fairy tales for children to cross boundaries. She explained that writers such as MacDonald, born in Scotland; C. S. Lewis, born in Ireland; and J. R. R. Tolkien, born in South Africa, all considered themselves as outsiders to the mainstream of British literary culture. As a result, these authors used their fantasies and fairy tales about the marginalized role of the child in Victorian or twentieth-century culture to discuss and theorize about their own restricted place in the world.

Felipe González-Silva is a fourth-year PhD student who works on adaptation studies and post-cinema, as well as being a filmmaker who experiments with “found” footage. In his presentation, “Haptic Engagements in Wonderland: Alice’s Adaptations at the Baldwin Library,” he discussed some of the assignments he created for his “Introduction to Film Adaptations” course. After showing his students Cecil Hepworth’s 1903 *Alice in Wonderland* and Jan Švankmajer’s 1988 *Alice* and hav-

ing them read Kate Newell’s article “Pop-Up Books: Spectacle and Story,” from her *Expanding Adaptation Networks: From Illustration to Novelization* (Palgrave Macmillan, 2017), González-Silva had the students visit the Baldwin Collection and examine some of the many *Alice* adaptations. One of his assignments asked students which scene or moment in the *Alice* books they would most want to include, if they were to adapt the *Alice* books into a moveable book. Since the term “haptic” relates to the sense of touch, moveable and pop-up books seem to be one of the most effective ways to address the assignment. He encouraged students to consider other forms of adaptation that the *Alice* books and other texts might take, including Instagram posts, a pamphlet, TikTok videos, or a menu. He mentioned that one his students adapted the *Alice* books into a board game.

The final graduate student presentation was Kathryn Hampshire’s “Documentary as Rabbit Hole, Archive as Wonderland.” In her course “Questions of Representation in Literature of Young Children,” Hampshire introduces students to multiple forms of literary criticism, as well as having the students explore the Baldwin Library’s extensive collection of *Wonderland* material. Among the various literary theories that Hampshire introduces in the classroom are Reader Response, Feminist Theory, Queer Theory, Critical Race Theory, and Ecocriticism. For the week that she assigned *Wonderland*, she had students consider the text through a Marxist lens. In addition to having the students read Carroll, she had them view the 2017 Timeline documentary *Who Wrote Alice in Wonderland? The Secret World of Lewis Carroll*. It was pointed out during the Q&A session that the choice of this documentary to provide biographical information on Lewis Carroll was questionable at best, and that members of the LCSNA had registered complaints concerning the documentary. (A more suitable alternative might be Andy Malcolm’s *Sincerely Yours: A Film About Lewis Carroll*.)

Like González-Silva, Hampshire had her students visit the Baldwin Collection to view the various illustrat-

ed versions and pop-up editions of the *Alice* books, and later had them write reflections about using the archive and viewing the documentary. Hampshire acknowledged in the Q&A that she wasn't a Carroll scholar. While she was an admirer of Christina Rossetti's *Goblin Market*, she has only recently discovered the friendship between Carroll and Rossetti and was looking forward to reading Rossetti's *Speaking Likenesses*, which the author characterized as a "Christmas trifle, would-be in the Alice style with an eye to the market."

While it was informative to hear the ways that these English graduate students included Carroll in their classes and had their students explore the materials in the Baldwin Library, one hopes that they were able to hear Charlie Lovett's presentation, "Thoughts on Scholarship," in which he emphasized the importance of historical context, careful and persistent research, and scholarly vision that recognizes the subject without preconceived, inaccurate notions. It is good to see that a new generation of scholars are bringing their enthusiasm and fresh approaches to Carroll studies.

The concluding presentation of the morning session featured librarian Dr. Ramona Caponegro taking visitors on an illustrated trip that she called "Down the Archival Rabbit Hole" of the Baldwin Library, a collection of more than 120,000 children's books and archival materials that she enthusiastically curates. Caponegro first discussed Ruth Baldwin, who built the collection, then reviewed the collection itself, and finally highlighted some of the archival collections within it.

Randy Moscharka



Ramona Caponegro

Ruth Marie Baldwin (1918–1990) was a late developer as a collector. In 1953, while Baldwin was beginning her doctoral studies in Library Science at the University of Illinois, her mother sent her a few children's chapbooks that she had purchased in London. Baldwin was fascinated by them. Over the next few years, her mother sent her some 300 chapbooks, which formed the beginning of what would become the Baldwin Collection. After receiving her PhD in 1955, Baldwin taught at several schools, including the University of Southern California

and Louisiana State University in Baton Rouge, always continuing to collect children's literature.

Her collecting philosophy differed from that of most collectors, who focus on high spot items or books only in pristine "Parrish condition." Baldwin preferred books that had been owned by children and marked up, revealing what the literature meant to them—a sort of early Reader Response approach before it became commonplace in literary criticism. For example, in Baldwin's collection, one finds notes by a young reader-diarist such as this annotation by one Adelaide in the beginning of her copy of a very abridged *Wonderland* from Barse and Hopkins' Pleasant Hour Series, with a questionable publication date of 1900: "started on March 10, 1915, at 1:22, finished March 11, 1915, at 3 o'clock." Her reading speed, Caponegro noted, could have been affected by the fact that she was apparently sick in bed at the time.

Baldwin's collecting philosophy has been summed up by Rita Smith, the Baldwin's second curator, in this way: she sought out "volumes that were loved and read by children and so ordinary that no one else collected them." The Baldwin Library has continued that tradition, adding even dime novels, series books, Little Golden Books, Big Little Books, and comic books to the collection.

When Baldwin retired from teaching in 1977, she began thinking of a home for her children's literature collection. In that year, after the University of Florida expressed interest in it, the "Baldwin Collection," then numbering 35,000 items, came to the George A. Smathers Library with Baldwin as its curator. Caponegro showed us a photograph of Ruth Baldwin working at her desk surrounded by her books, on the second floor of the Special Collections Library, just off the impressive vaulted main reading room. Caponegro presented many slides of books, both marked up, like an ordinary *Alice*, and not marked up, like the Dalí *Alice*. The Baldwin Library's holdings are particularly strong on *Robinson Crusoe*, Southern children's literature, and Lewis Carroll, of course. At the time of Baldwin's death, the collection had reached the impressive total of 77,000 books.

On Sunday morning, visitors were able to look at some 300 Carroll books spread out on the long tables in the library's Grand Reading Room. The earliest is an Appleton *Alice* in its original binding with an 1869 Christmas gift inscription. Other gems include a fine copy of the *Nursery Alice*; a 1907 edition of *Wonderland* illustrated by Arthur Rackham, with color plates mounted on heavy brown paper accompanied by guard sheets with descriptive letterpress; a set of David Del Tredici's *Alice* musical scores; a bilingual *Alice* coloring book with captions in both English and Akan, a Central Tano language spoken largely in Ghana; the most recent addition, Chris Riddell's *Alice*; and much, much more.

Finally, the archives. In addition to Ruth Baldwin's own files, the collection also holds the fascinating archive

of Louise Seaman Bechtel (1894–1995), a Vassar graduate who played a pioneering role as a woman in the largely old-boy network of American publishing in the 1920s and 1930s. Bechtel first worked for Bowker, but later, in 1919, her position as head of the Juvenile Department at the New York office of Macmillan and Company revolutionized American children's publishing. Macmillan at that time was the largest publisher of children's books. The first Macmillan catalogue Bechtel produced featured an Arthur Rackham illustration on the cover, though not from *Alice*. In 1930, Bechtel published an edition of *Alice's Adventures in Wonderland* and *Through the Looking-Glass* as part of the series she created, Macmillan's Children's Classics, and her 1932 catalogue was dedicated to *Alice*. Bechtel increased the number of children's books issued by the firm almost threefold to some 600 titles, and her catalogues of Macmillan's juvenile books became collectors' items themselves. After leaving Macmillan, Bechtel continued to be a force in children's literature as editor of the *Horn Book*.

Also on Sunday, visitors were able to view Bechtel's files and scrapbook. The latter included several articles about Alice and Carroll published between the 1930s and 1970s, with clipped essays on Alice Liddell's visit to the U.S. in 1932, biographical sketches of Carroll and Liddell, material about the Disney film from 1951 as well as stage versions, and a review of the 1960 *Annotated Alice*. In Bechtel's papers and unpublished autobiography, one could detect something of the lingering tension between the Macmillan firm's London and New York offices.

After lunch, Charlie Lovett gave an excellent talk about his latest book, *Lewis Carroll: Formed by Faith*. (He made perhaps the best use of the pandemic of us all. Instead of sorting socks or baking sourdough, he finished writing three books.) Lovett didn't summarize his book—because he would rather listeners purchase and read it—but he did discuss the methods used to produce it.

Lovett explained that he had long thought that religion was central to everything Lewis Carroll did. And yet, no one had ever written about this aspect of Carroll's life in any depth. He decided to pursue this subject, and he told us that he kept in mind three related topics: context, research, and vision. Scholars who remember these will better serve their subjects, particularly historical figures.

Context is the most important. We need to understand the world in which people lived and worked, “moving beyond the obvious primary source materials.” We also should avoid judging our subjects by the standards of our present day. Lovett used the example of Lewis Carroll's time as a student at Christ Church, when he lived in a stone building, the only heat source being a wood fire, and he usually bathed in cold water. To us, that seems strenuously spartan. (Like a good scholar, Lovett credited Mark Richards for this insight.) Lovett made an analogy to a contemporary teen who



Strategic Arts & Productions

Charlie Lovett

would look at us oldies and think that our collective adolescence was one long cultural deprivation, with no cellphones, no social media, no computer games. But we and Carroll were content with our lots because we literally didn't know what we were missing. We can't understand Carroll without understanding his world.

Lovett then demonstrated how a lack of knowledge of context can lead to misunderstanding. He showed us Carroll's famous “Beggar Maid” photograph. In our day, it has been interpreted as the hypersexualization of a child. However, if we are familiar with Carroll's diaries, the memoirs of children who knew him, and the Victorian cult of the child, and if we understand artistic conventions of the time, we come to a different interpretation of the photo. It was taken perhaps on the same day, certainly in the same place, as another photograph that features Alice in her best clothes. Studied together, the photographs could be taken as a social or even religious commentary—which is very different from the prurient interpretations of some twentieth- and twenty-first-century critics. He also pointed out that other artists did the same sort of juxtapositions with the same model—Hogarth and Rejlander, among others.

Lovett said that people with a knowledge of the Church of England's *Book of Common Prayer* would recognize the prayers and professions of guilt in Carroll's diaries not as evidence of a secret, sinful life, but as conventional religious sentiments expressed in traditional religious language. Again, context is everything.

Research is much easier nowadays because of the Internet. No longer does a scholar need a favorite librarian at the British Library, although that helps. Lovett made use of electronic communication, scanning, and other modern resources. However, not everything is on the Web. He also searched church records and found some invaluable materials that had not been used by other scholars. Good research involves some creativity, which led to his third topic: vision.

This is the ineffable quality that leads a researcher to new ground. Lovett said that vision must be filtered through novelty, relevance, and truth. Cer-



Maggie Taylor

tainly no one had considered Carroll's religious life in any depth, so novelty was covered. The more Lovett researched, the more he recognized that Lewis Carroll's faith involved more than the question "Why didn't he take orders?" Rather, it was the core of his being—which showed that his thesis had relevance. Finally, the evidence he had studied supported his idea that Lewis Carroll was a man of faith. "The historical record proved this again and again both in primary and secondary sources."

Lovett ended with encouragement to future scholars: after over a hundred years of Lewis Carroll studies, he had come up with something new. "And if I can do it, so can you."

In the Q&A, he noted that *Wonderland* could have a biblical interpretation: it begins with a fall, ends with a resurrection, and contains a baptism, communion, and so on.

The late afternoon sessions were devoted to artists reimagining the *Alice* books. Maggie Taylor works in the area of digital photo-collage, having graduated from the process of photographing images and physical objects to a method based around scanning the component pieces and using computer software, primarily Photoshop to create works out of built-up layers of these components.

She has created an extensive portfolio of work, including sets of images inspired by the two *Alice* books. Generally, these measure 22 inches square, digitally printed, but they have also been published at a reduced size in printed editions of *Wonderland* (Modern Book, 2007) and *Looking-Glass* (Moth House, 2018).

Taylor's presentation was highly visual, including all the images from her two *Alices* as well as photographs of source material—found objects, Victorian photographs (often daguerreotypes), and background textures and scenes. The latter are often based on her own photographs from travels to Korea, the Czech Republic, and elsewhere. The audience was also treated to a few "behind the scenes" slides showing how some of the images evolved from an original scanned photograph through a series of manipulations to the final print.

Taylor's work clearly demonstrates a significant technical competence, which is more than matched by the artist's ability to choose images and objects and envision how they might appear in the final piece. The completed images could be regarded as "surrealist," a term that has often been used to describe Taylor's work. However, to see this primarily as surrealism is to overlook the artist's purposeful use of imagery that references the work of other artists. During the presentation we were able to spot extracts from Monet's paintings of haystacks, from Hogarth's prints, as well as an ingenious use of Dalí's *Morphological Echo* in an illustration for "six impossible things before breakfast."

In 2008, the *Alice* series was exhibited at Laycock Abbey, England, the former home of photography pioneer William Henry Fox Talbot. During the exhibition opening, Taylor took photographs of Talbot's elegant house and later used it as the basis for the Looking-Glass House, a suitable homage to her photo-art predecessors. (Mark Richards mentioned that he had had the pleasure of seeing that 2008 exhibition and was also lucky enough to see the "sequel" in 2019. Richards lives in hope that he will have reason to return in 2026—but that will mean convincing Maggie Taylor to cast her artist's eye over Carroll's third most popular work!)

With popcorn and candy in hand, the in-person attendees got ready to watch the U.S. premiere of Andy Malcolm's superb documentary, *There's Something About Alice*. (It was simultaneously shown online.) He has shown it as a "work in progress" to us before, at our meetings in fall 2013, fall 2014, and at Alice150 in the fall of 2015.

Malcolm has been fascinated by both the book and Lewis Carroll since the 1970s, and part of that attraction for him is the seemingly never-ending creations inspired by Alice. The continuing popularity of the characters and her position as a muse eventually inspired him to create this wonderful film. It has truly been a labor of love and took him ten years to complete. Malcolm was the producer, Wendy Rowland directed, and Robin Bain (Andy's wife) was the cinematographer. Filming began in Oxford in July 2012, during the sesquicentennial celebration of the famous river trip. Footage from that amazing event is cleverly woven in throughout the film.



Elle McKinney



There was no script for the movie, just a plan to begin in Oxford and see where that led them. Not surprisingly, that plan took them to many interesting places, people, and things, and led to a fascinating documentary.

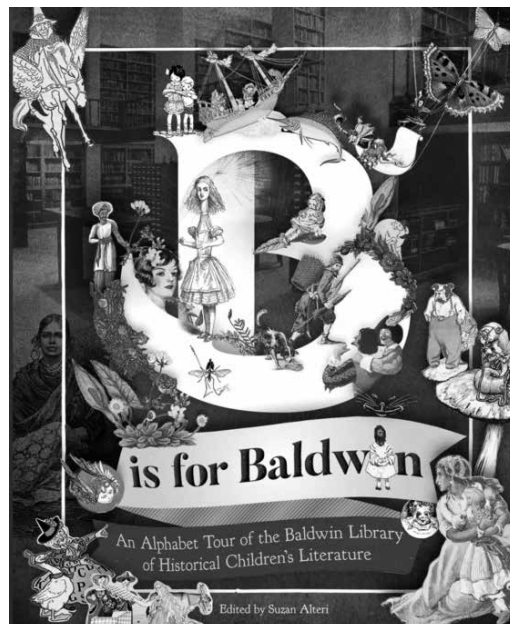
There is definitely something about Alice. Only a few characters in literature escape the pages of their books and take on a life of their own in the wider world, and Alice is one of them. Andy's movie illustrates that she seems to be reinvented by (and for) each generation, going from the Victorian era, through surrealism, World War II, the impact of the Disney animated movie, and the hippie '60s—and now, in the twenty-first century, she inhabits a digital Wonderland. Even after 150-plus years, there is still plenty of material to explore and play with, as creative people open the book and pull out something unique. Alice has both a universal and a personal appeal, and can be many things

to different people, but the characters and fantastical elements are something we can all relate to and enjoy. It is a difficult challenge to take a topic of this scope and express it in a single film, but this movie succeeds by thoughtfully and engagingly exploring Alice's enduring popularity through a wide range of well-chosen material, including movie clips, advertising, cartoons, fashion, video games, art, music, ballet, and theater, all tied together with numerous interview clips with artists, fans, and experts such as Ralph Steadman and American McGee. It was fascinating to view all these diverse and imaginative examples of Alice's influence and listen to so many people share their interest in, and love for, the character.

The movie ends on a fun note with a recitation of "Jabberwocky" that continues through the credits, with the lines of the poem spoken by different people. There were enthusiastic cheers and virtual applause from both audiences. (Fascinating how many world-class experts continue to say "borogroves"!) A lot of interest was expressed in seeing more of the interview footage. Since there was at least twenty times as much shot as was included in the final cut, Malcolm is planning to set up a website where more of it would be available to view. You can help! Please consider contributing to www.gofundme.com/aliceinterviews.

The results of the election of officers of our Society were then announced. See p. 51 for the results.

The final speaker for the evening was Leatrice "Elle" McKinney, who, writing as "L. L. McKinney," created the Nightmare-Verse YA trilogy *A Blade So Black* (Square Fish, 2018), *A Dream So Dark* (Square Fish, 2019), and *A Crown So Cursed* (forthcoming,



2023), described as “*Alice in Wonderland* meets *Buffy the Vampire Slayer*.”

Named as one of The Root’s (“Black News and Black Views with a Whole Lotta Attitude”) hundred most influential African Americans of 2020, McKinney has written poetry and several YA series as well as comic books for Marvel and DC (the 2021 graphic novel *Nubia*).

After watching the Disney cartoon as a kid (and many times thereafter), she fell in love with Alice and what she calls “nonsense magic.” She also played American McGee’s videogame “religiously.” Hence her inspiration for this series—after hearing about the forthcoming Tim Burton live-action version—started with the provocative question, “What if Buffy fell down the rabbit hole?” and she began to imagine fight scenes involving Alice.

Although careful not to reveal spoilers or plot points, she told us a bit about the series. A seventeen-year-old girl, Alice, who lives in Atlanta, goes to Wonderland, here portrayed as a “real” place, “not a dream or acid trip.” Also called the “Realm of Dreams,” it is a subconscious land that has been manifested through billions of human dreams (and nightmares).

The story begins with the shooting by police of an unarmed Black girl at a football game. Fear and anger are known to have a physical effect on people and communities, but in this case they bring about literal monsters, who can come into our world. Nightmares are not just physical demons; they can influence people to do horrific deeds as well, giving a face to evil. This Alice is the rare “Dreamwalker” who can go back and

forth into the Realm of Dreams / Wonderland. (Our “Alice” in this universe only exists as a murder victim in the back story.)

There are four gateways to her Wonderland. One of them is in downtown Atlanta’s Looking-Glass Pub, owned by Addison Hatta, a “goth, punk rock Prince Charming” who becomes Alice’s trainer, ally, and love interest. Other gateways are guarded by the Duchess, twins Dmitri and Demarkos Tweedlinov, and Romi (the Caterpillar).

McKinney also shared with us her personal journey and motivation for writing the trilogy. To process growing up in poverty, with the War on Drugs raging and a crack epidemic that even caught her parents, she felt the need to create “an Alice with grit.” Part of her trauma was wanting to be able to fight back, even as a helpless child lashing out. Today, as a Black queer woman, she expresses fear about dark things that could come to destroy you. “I wrote it specifically for little me and the other people like little me who couldn’t find themselves in the YA section.”

On Sunday morning, we wandered through the Special and Area Studies Collections at the Smathers Libraries in the company of the department chair, Elizabeth Haven Hawley, followed, naturally, by a noon-time tea-party. All in all, several glorious days in the Sunshine State.

Thanks are due to August and Clare Imholtz, Cindy Watter, Dayna Nuhn Lozinski, and Mark Burstein for their contributions to this article.

The Argyle Sweater, Scott Hilburn, June 15, 2022



SUMMER SCHOOL

OTHER LSCNA VIRTUAL EVENTS

JAN SUSINA & CINDY WATTER

Alice Cooper famously sang “School’s out forever.” This wasn’t the case for our members during the summer of 2022. Organized and hosted by Heather Simmons, four virtual summer school sessions were held online and are now available for viewing on our YouTube channel.

The first session, held on June 11, was a “Museum Field Trip: Believe the Impossible” led by Louise Irvine, the executive director and curator of the Wiener Museum of Decorative Arts (WMODA), located in Dania Beach, Florida. She provided a visual overview of the some of the many objects on display at the museum, which has extensive collections of American studio glass and British ceramic arts from the eighteenth century to the present. It was founded in 2014 by New York City collector Arthur Wiener, who began his pottery collection in 1965. Irvine is an expert in British ceramic history and over her forty-year career has become the leading authority of Royal Doulton pottery. She has published more than twenty reference books for collectors and has taught ceramic history at Staffordshire University and Christie’s Education in London.

Celebrating the International Year of Glass in 2022 that coincided with the 150th anniversary of the publication of *Looking-Glass*, WMODA sponsored “Believe

the Impossible,” which included a series of exhibitions, fashion shows of wearable glass art, and performances of music inspired by glass, and was curated by Chelsea Rouso. Irvine explained these exhibits and events were intended to explore the surreal world of glass and shatter (forgive us) the public’s illusions. Taking inspiration from the White Queen’s remark to Alice in *Looking-Glass*, WMODA created a Wonderland of six impossible things to believe that all involved glass or ceramics.

The first of the impossible things was a performance inspired by the sounds of glassmaking. “Resonance” was a collaboration between glass artist Rob Stein and sound artist and photographer Dave Rosenthal, to create a soundscape that explored the sound of glassmaking from its origins in sand and fire to the realization of glass. These live performances at WMODA featured musical instruments made of glass.

The second impossible thing was a tea-party for the Queen of Hearts with *tea-quila* featuring teapots and tarts. This event allowed the museum to showcase

Matthew Coppiello



Heather Simmons



Louise Irvine

Dylan Beece

the “Art of Tea” exhibit and its impressive collection of teapots as well as cups and saucers. Many were created by Royal Doulton, which over the years produced many children’s tea sets featuring characters from the *Alice* books. WMODA also has many character jugs based on Alice characters produced by the Moorcroft Pottery and British porcelain artist David Burnham Smith. The teapots vary in size, including one created by Alex Meiklejohn that is less than an inch in height. One of standouts is the one-of-a kind Dodo teapot creation by the Ardmore Ceramic Art studio of South Africa.

This third impossible thing was Dale Chihuly’s gardens of glass at WMODA that were reimagined as magic carpets and the talking flowers of *Looking-Glass*, which resembled some of the backgrounds in Tim Burton’s *Alice in Wonderland*.



The fourth and most curious event was the fashion show of wearable custom-fused glass. The show featured models wearing Chelsea Russo’s wearable glass art, including men’s vests, women’s corsets, and bikinis, known as “glasskinis.” Irvine dressed as the Queen of Hearts for the event, sporting a glass bodice, which she said was surprisingly comfortable. A video of the fashion show featured models walking the runway and dancing in their glass costumes. As they say, people who wear glasskinis shouldn’t throw stones. Russo and her students also created glass plates for the tea-party. Suzanne Barton’s zany underwater photographs of Alice swimming in the pool of tears became the fifth impossible thing. These reenactments, with models shot in her swimming pool, were hanging on the walls of WMODA during the fashion show and elsewhere in the museum.

The final impossible event was the display of Dodos, Jabberwocks, and other Wonderland fantasies

created by noted pottery and porcelain artists. Chief among them were the Alice-inspired ceramics made by noted Royal Doulton sculptor Mark Valsler Marshall. His salt-glazed stoneware of the Jabberwock is one of the most prized possessions in WMODA. Marshall also created grotesque paperweights based on the Cheshire Cat, Bill the Lizard, and the Mock Turtle. The White Rabbit seems to have inspired his *The Waning of the Honeymoon*, which humorously features an anthropomorphized rabbit couple requiring some distance from each other. Irvine also showed some of the tiles created by William De Morgan depicting the Dodo. De Morgan is known in ceramic circles for his rediscovery of the lost art of luster decoration and perfecting ruby luster glazes. Carroll met De Morgan in 1882 and purchased a set of ruby luster tiles for the fireplace of the Common Room at Christ Church and later a second set of tiles for the fireplace in his rooms (KL 100:4).

Irvine’s virtual tour of the many Alice-inspired events and exhibits featuring objects in glass and clay sponsored by WMODA confirms that the museum will become a destination point for many members of LCSNA.



The second field trip, on July 21, was a behind-the-scenes tour of the famed Salzburg Marionette Theatre with its artistic director, Philippe Brunner, as the guide. The visit included a 12-minute video of the company’s recent production of *Alice in Wonderland*. Other than the video recording, which was in English, the productions are performed in German.

The Theatre dates back to when Anton Aicher and his family presented their first public puppet performance, of Mozart’s comic opera *Bastien und Bastienne*, in 1913. During the early years of the Theatre, the star of the performances was the famous puppet character Kasperl, with the family-run company was doing performances of Kasperltheater, similar to Punch & Judy shows. In the 1920s and 1930s, the company began a series of world tours featuring programs based on fairy tales.

As a sculptor, Anton carved the small puppets, and his wife, Rosina, made their costumes. In 1926, Anton handed over the responsibilities of the Theatre to his son Hermann. By 1936, the company began using large



©Salzburger Marionettentheater



Philippe Brunner



©Salzburger Marionettentheater

er marionettes, as they were performing to audiences as large as 2,000 people while on tour. The company continued its ambitious program of performing all of Mozart's operas with puppets, as Salzburg was the birthplace of Mozart.

The Theatre closed during World War II, but after the war began touring again. While earlier tours had included Turkey, Spain, France, and Russia, by the 1950s the Theatre began to tour the United States. In 1971, the company was able to move into a permanent building with a 350-seat auditorium that features a 40–50-meter panorama that provides background for the puppets. With Hermann's death in 1977, his daughter Gretl took over the artistic direction of the company, until her death in 2012, which ended the Aicher family association with the company. The Theatre currently presents 160 performances at their home theater from May to August, with additional sixty to a hundred performances on tours that occur year-round.

After showing the video of the opening of their production *Alice in Wonderland*, Brunner provided a peek backstage and revealed how the marionettes are manipulated by the ten-person crew as they stand on a bridge over the stage two meters below. The puppeteers work the marionettes from above, but the audience watches the figures from the front. The marionettes have as many as twelve strings that the puppeteers use, utilizing the dexterity of their fingers to create small movements so that the puppets move like human or animals. In the storage area, some of the forty marionettes used in the *Alice* production were shown in detail. In order to have Alice change sizes, three different sized puppets—normal, tiny, and large—are used during the production.

While tall Alice is one of the largest puppets currently in use, the largest in size is the dragon from *The Magic Flute*. The smallest is a fly, which is operated with a single string. Some of the *Alice* puppets that were showed were the Caterpillar, the Dodo, the Hatter, and the Cheshire Cat and its grin, which functions as a separate puppet. In addition to *Alice in Wonderland* and Mozart, their repertoire includes *Midsummer's Night Dream*, *The Nutcracker*, and *The Sound of Music*. The young Carroll, who owned a marionette theatre and produced and wrote scripts for marionette plays that he performed for his family, would have undoubtedly been enchanted!



The third summer session, on July 23, returned to the classroom as the “Reeling & Writhing” session with Becky and Jenny (they prefer not to use last names), founders of LitWits, shared some of their innovative approaches to sharing *Alice in Wonderland* with younger readers. Becky and Jenny are bookish sisters from California, who began LitWits in 2010 to encourage children to enjoy great books that they had enjoyed reading as children, by creating fun activities that complement the texts.

Becky had previously worked as a newspaper staff writer and a literature-based homeschool teacher, and Jenny has worked as K-6 teacher and a K-12 language arts tutor. They create in-person workshops that combine hands-on creative activities and worksheets for students. During the Covid pandemic, they also produced video workshops for various books. LitWits encourage younger readers, be they avid or reluctant readers, to appreciate classic books.

While LitWits has created programs for more than a hundred titles, the majority of the books are unfamiliar to younger readers. Before the workshop, children are asked to read or listen to an audiobook or the book read by an adult. LitWits has been popular with families that homeschool, and teachers have used their materials in classes.

Becky and Jenny showed how their workshop presents *Alice in Wonderland* to younger readers through a series of engaging activities rather than lectures. They introduce students to Lewis Carroll and trace some of the autobiographical elements in the text. LitWits provides teachers with a box of supplies and instructions. Props for teaching *Wonderland* include a pocket watch, pepper, an empty marmalade jar, and comfits. Activities include making some of the foods featured in the novel so that reading becomes a sensory experience. Directions show how to create a cake with “Eat Me” spelled out with currants and a version of the drink that caused Alice to change sizes. Students participate in activities presented in the novel. Becky and Jenny showed how to create a diorama out of a Pringle’s can that features Alice falling down a rabbit hole. Rather than painting the roses red, students paint reproductions of the illustrations on worksheets. They are also shown how to follow the narrative arc. Carroll’s use of literary nonsense is explored, and students are asked to locate puns in the book and create some of their own. Writing assignments include re-writing “Jabberwocky” or “Twinkle, Twinkle Little Star.” Becky and Jenny’s presentation was an innovative and crafty way to introduce children to the many adventures found in Carroll’s classic text.

On the same program, Alyssa-Ninja Wyss gave a presentation on how Lewis Carroll’s writing inspired her to write a children’s book that combines fairy tales with science. Her self-published book, *The Alice Wonders: Science of Underground Nonsense* (in a bilingual German and English edition), explores seven nonsensical *Wonderland* episodes and the science behind them. Wyss explained that the purpose of *The Alice Wonders* is to make science accessible and fun to children at a young age. Wyss had only known the story of *Wonderland* through Walt Disney’s film adaptation, and first read the novel as an adult on holiday. Her reading caused her to consider how science is touched on in *Wonderland*. In the book, she links events in the novel to seven basic scientific topics. Along the way, Wyss introduces readers to some of the notable figures who have made significant scientific discoveries. Alice falling down the rabbit hole becomes a way to explain gravity to children. Wyss designed and illustrated the book with bright and playful color combinations and fonts featuring candies and sweets. She considers her book to be “sugarcoated *Wonderland* science” and an attempt to make science seem less boring to children. The cover features a lock, and the book is constructed as a series of surprises that



Julie Cahill Photography

Becky & Jenny



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Alyssa-Ninja Wyss

are intended to open and explain in a playful manner scientific principles using the creative framework of Carroll’s *Wonderland*.



Chris Morgan, who until recently rejoiced in the title of *Knight Letter* editor, gave the final class of our Virtual Summer School on August 21. It was hilarious, and showed us a portrait of a Lewis Carroll that we usually don’t see: that of an increasingly frazzled teacher whose students are clever, creative, and uncooperative. The title of his talk said it all: “Ambition and Distraction: Lewis Carroll’s Game of *Syzygies* and How It Drove Him Slightly Crazy.” Morgan was also the editor of Volume Five (“Games, Puzzles, and Related Pieces”) in our Pamphlets series.

From July 23 to June 3, 1891, Lewis Carroll worked on inventing a word puzzle game, *Syzygies*, for *The Lady*, “a journal for the English gentlewoman” still published today. He hoped to build on the success of *Doublets*, a word ladder game that had been very successful when it appeared in *Vanity Fair*. This was a fairly easy puzzle. Morgan gave us the example of turning dog into cat: dog-dot-cot-cat. Easy! And easy to score, too. (He

Chris Morgan



would have a harder time with *Syzygies*. The word, in astronomy, refers to two connected objects, and has similar meanings in psychology and philosophy.)

Morgan said that it was fun to research this project; no one had ever done it before. He went to the archives of *The Lady*, where the old magazines had been for over a century, and copied everything by hand. Edward Wakeling also lent him some copies to use. He said that the entire corpus of *Syzygies* came to 31,200 words, about as long as *Alice's Adventures in Wonderland*.

From the beginning, Carroll had difficulties with *Syzygies*. First, the rules were complicated. Second, the scoring was laborious. And finally, his students—very like those today—found a way to “game” the game. The result, according to Chris, was that Carroll’s personality began to express itself as “pedantic, frustrated, despairing, admonitory, sarcastic, and finally, deflated.”

Morgan gave us the example of acreage to rely. It’s a bit more difficult than *Doublets*, but not impossible: acreage-(cre)-sacred-(cred)-credentials-(ent)-entirely-rely. Carroll would score this with the number of letters in the longest Syzygy plus seven times the number of letters in the shortest Syzygy. Then subtract the number of “waste” letters (letters that are not used in building the new word), and that is the score.

People found ways to get around this. For example, by adding some very long words near the end of the game, they could artificially inflate their scores. The example given was chair to table. By flinging in constitutionally and constitution near the end, then adding constables, the player would have table and a score of 29. Carroll felt this was not in the spirit of the game, and argued with the contestants over these tricks. No matter, they came up with new ones. After one argument, he offered a parody of the “White Knight’s Song” (which itself was a parody of a lament by Irish poet Thomas Moore):

I give thee all, I can no more,
Though poor the offering be.
A round duck’s egg is all the score
That I can offer thee!

Carroll had many contestants. After all, the game was under his pen name, and he was famous. He also had a fan base; many of the entrants had Carrollian handles: Snark, Boojum, Tortoise, Cheshire Cat, Walrus, White Queen, Jabberwock, and Phantasmagoria are just a few examples.

One of his conflicts with his contestants was over permitted words. Carroll would only accept what he called “ordinary words.” His defined that term as “words which one would have a reasonable chance of hearing in ordinary conversation, and such as would be generally understood in ordinary society.” (The 21st-century reader must respond: first, what did Lewis Carroll know of “ordinary society”? He moved in rarefied circles at Oxford. Second, if he heard the demotic that passes for “ordinary language” today, he would throw himself off the top of Tom Tower.) Then he said “tea-table” was “unlawful” because it had a hyphen! The words devised by some of his contestants were described as “ghastly inflexions.” Of course, American spellings were explicitly forbidden. (It got so bad that in the published version of *Doublets*, Carroll felt it necessary to include a list [“Glossary”] of permitted words!)

One competitor (“N.S.L.”) asked if “pertussis,” “snark,” and “hooper” were “ordinary” words. Carroll replied:

Most certainly not! The first is only used by specialists; the second, though used by one extravagant writer, has not yet been admitted into the English language. The third I will accept as soon as N.S.L. has found ten people outside [her town] who use it.

Wordle players can relate! And this shows Lewis Carroll can laugh at himself.

Carroll shut the game down after running it for a little less than a year. While he enjoyed the connection with readers, the ever-changing rules (which were his fault) and the grading responsibilities were too much. Still, the give and take between him and his conniving contenders is very funny, and any teacher can appreciate his frustration.

Now that summer school is over and students are returning to classrooms for the regular school sessions, we look back on our Summer School sessions as both entertaining and educational. As the Dodo says, “*Everybody* has won, and *all* must have prizes.” Well-deserved A’s go to all the speakers and all those who participated.

BOUNTING BROOKS & HOPPING HEDGES: LOOKING-GLASS CHESS FOR BEGINNERS

MATTHEW DEMAKOS

The girl was none too pleased—in fact, she became “very cross.” They had read her a certain story, one for which a certain Don had written out an elaborate chess game, one in which each move matched some action recounted in the plot. The girl’s reaction, which somehow found its way into print in a monthly journal (only recently located by this author), surely must have embarrassed the Liddells at the time—especially the mister, as we shall soon see.

Ever since it was published, the schema of chess moves in Lewis Carroll’s *Through the Looking-Glass*, which parallels the machinations in the story, has received little respect. In fact, six years after this sequel to *Alice’s Adventures in Wonderland* first appeared, Carroll discovered a printing error in the chess diagram, which was presented above the schema, showing the mid-game position of the pieces at the beginning of the story (figure 1). “I have made an annoying discovery in the 42nd thousand of *Through the Looking-Glass*,” he wrote his publisher. “Both the Kings are omitted from the chess-diagram . . . but in *which* thousand the misprint first appeared I have not the means to discover.”¹ He was soon to find that the Kings became missing by the 25th thousand, which was printed in 1872—a whopping *six* years before *and* the year the story was first published!

No one noticed. No one cared.

The last red-cloth edition of the book, personally revised by the author and published in 1897, a year before his death, had incorrect page numbers for *all* the moves. The numbers were mistakenly taken from the 1887 People’s Edition (a cheaper edition with tighter typesetting). This error lasted for the next forty-five years, and its persistence was only checked by the edition going out of print. In fact, the first known reference to any Carrollian even taking notice of this grand gaff was in 1974.²

No one noticed. No one cared.

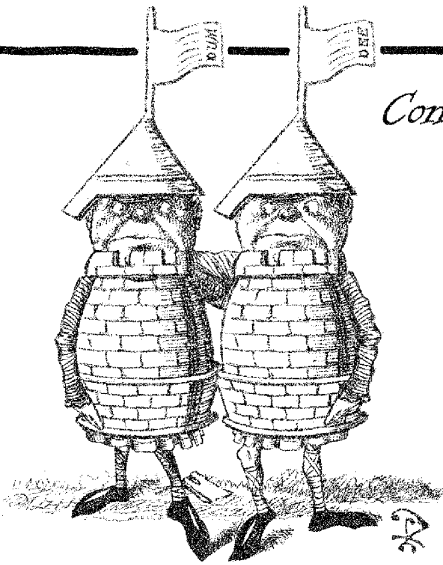
The first edition presented a Dramatis Personae on the opposite page of the schema and chessboard, assigning the book’s characters to each of the thirty-two chess pieces, “As arranged before commencement of game.” Even the non-chess-piece characters were assigned a piece (e.g., Tweedledum and Tweedledee became the two white rooks).

The game outlined in the schema is certainly an oddity. Five of the twenty-one moves, including the first, are not moves at all, and two of those consist of castling queens, a nonexistent chess move. A check on the White King is ignored and, of course, superbblunderous moves are made throughout. It is with this notion that Donald Macy Liddell (the “certain Don” and the “mister” Liddell alluded to above) tried to improve on Carroll’s game. He made a few changes to Carroll’s Dramatis Personae and created a 131-move game—from set-up to checkmate—to more thoroughly match the plot of the story. This was published in the May 1910 issue of the *British Chess Magazine*. According to the editor, the article “vibrated the deepest of the *humouro-sarcastico* chords possessed by our genial friend the chess editor of the *Bradford Observer Budget*.” This was Joseph Algernon Woollard (1860–1929) and the man who played through the sequence for the girl who became “very cross.” “Mr. Liddell undoubtedly means well, but we may tell him quite frankly,” he wrote, “that his attempt to compete with the author of ‘Alice’ in this way is predestined to ignominious failure.”³

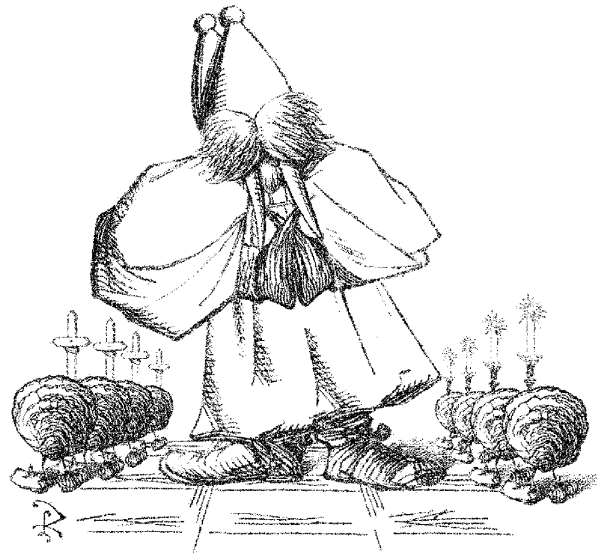
Carroll, in truth, was proud of his accomplishment, especially the legal checkmate that comes at the end of the story. It was when he was boasting about this to “two little friends”⁴ that he found the missing kings. And many years later in his 1896 preface, he ends his defense of the schema with an emphasis on the final *legal* mate: “As the chess-problem . . . has puzzled some of my readers”—by that year supposedly some readers did care—“it may be well to explain that it is correctly worked out, so far as the *moves* are concerned. The *alternation* of Red and White is perhaps not so strictly observed as it might be and the ‘castling’ of the three Queens is merely a way of saying that they entered the palace: but the ‘check’ of the White King at move 6, the capture of the Red Knight at move 7, and the final ‘checkmate’ of the Red King, will be found, by any one who will take the trouble to set the pieces and play the moves as directed, to be strictly in accordance with the laws of the game.”⁵

Without comment and without any extant record of the decision, Carroll removed the Dramatis Personae from the 1897 revised edition. If incorporated into the book, it suggests that the villagers are throwing an elab-

Comoediae Personae



*The Tweedies Dressed as Rooks
(Dum Insisted on the Petticoats)*



*The Walrus Came as a Bishop
(With His Alter Boysters in Tow)*



*The Carpenter Became a Knight
(There Will Be No Further Issue)*



*The Messenger Played a Pawn
(Lowering Himself to His Proper Station)*



*And Hatta Played a Pawn as Well
(He Took His Promotion Rather Seriously)*

orate masquerade party. Tweedledum and his brother dressed as rooks, the Walrus dressed as a bishop, and the Carpenter clambered and clanked himself into a suit of armour to play the role of a knight. Presumably, captured pieces returned to their property and resumed their day-to-day roles as the village-wide game continued. (The idea that the *Dramatis Personae*—along with the schema itself—was an afterthought is discussed in the final section.)

Alice was given the role of a pawn, of course, but more specifically she had the role of what chess players call a *passed pawn*, a pawn without enemy pawns in front of it or on adjacent files to threaten it.⁶ Naturally, passed pawns are powerful and become more threatening with every move forward. Given the humanization in *Looking-Glass* chess, this power can be seen as an analogy to social advancement. Alice may first be considered a mere student (in the scene with the Red Queen), then in succession, a governess (Tweedles), a lady's maid

(White Queen), a royal advisor (White King), a gallant lady (White Knight), and finally, an actual Queen.

Our endeavour here, however, is not literary analysis but simply a review of the story with an emphasis on the chess being played. And to achieve this objective, let's create three simple tenets. First, unlike the companion paper reviewing Alice's changes in height in *Wonderland*, let's take an *unpedantic* view and keep the chess elementary—"for beginners," as they say. Second, when an alternative play is presented, let's agree that it can only be one or two moves removed from a given board. Let's gambit that there are few readers here who, when lying in bed, have the ability to imagine chess pieces sliding around the tiles of their ceilings. Lastly, let's agree to accept Carroll's eccentricities and not show off how we could improve upon his story or game plan. Unfortunately, as in this article's prequel, these rules will be broken from time to time.

DRAMATIS PERSONAE

(As arranged before commencement of game)

WHITE		RED	
PIECES	PAWNS	PAWNS	PIECES
Tweedledee	Daisy	Daisy	H. Dumpty
Unicorn	Haigha	Messenger	Carpenter
Sheep	Oyster	Oyster	Walrus
W. Queen	"Lily"	Tiger-lily	R. Queen
W. King	Fawn	Rose	R. King
Aged man	Oyster	Oyster	Crow
W. Knight	Hatta	Frog	R. Knight
Tweedledum	Daisy	Daisy	Lion



White pawn (Alice) to play,
and win in eleven moves

- | | | | |
|---------------------------|-------------------------|------------------------------|---------------------------|
| 1. Alice meets R. Q. | 5. Alice meets W. Q. | 10. W. Q. to Q. B.'s 8th | 16. R. Q. to K.'s sq. |
| 2. R. Q. to K. R.'s 4th | (with shawl) | (flying from R. Kt.) | (examination) |
| 3a. Alice through Q.'s 3d | 6. W. Q. to Q. B.'s 5th | 11. Alice to Q.'s 7th | 17. Alice becomes Queen |
| (by railway) | (becomes sheep) | (forest) | 18. Queens castle |
| 3b. to Q.'s 4th | 7. Alice to Q.'s 5th | 12. R. Kt. to K.'s 2nd (ch.) | 19. Alice castles (feast) |
| (Tweedledum | (shop, river, shop) | 13. W. Kt. takes R. Kt | 20. W. Q. to Q. R.'s 6th |
| & Tweedledee) | 8. W. Q. to K. B.'s 8th | 14. W. Kt. to K. B.'s 5th | (soup) |
| 4. W. Q. to Q. B.'s 4th | (leaves egg on shelf) | 15. Alice to Q.'s 8th | 21. Alice takes R. Q. & |
| (after shawl) | 9. Alice to Q.'s 6th | (coronation) | wins |
| | (Humpty Dumpty) | | |

Figure 1. Carroll's schema outlining the game was originally in two columns, having one through eleven moves on the left and one through ten moves on the right. It also included the page numbers. The above schema (bottom) omits the page numbers and rennumbers his moves for ease of matching them with the diagrams presented here. The chess diagram (top right) is a recreation of the diagram presented above Carroll's own schema. The *Dramatis Personae* (top left) was presented on the opposite page of the spread and was removed in the 1897 edition.

FROM A RAILWAY COACH
TO A TROUBLESOME BROOCH

The first move is one of the non-moves, Alice's meeting with the Red Queen. It takes place on page 35, after her crawl through the looking-glass, her encounter with the chessmen in the hearth, the poem where "*somebody* killed *something*," and her conversation with the "live flowers." After Alice learns from the flowers that the Red Queen can walk about like her, she tries to meet her. She quickly learns she must walk *away* from her to meet her—she is in Looking-Glass Land after all. "She had not been walking a minute before she found herself face to face with the Red Queen." Thus, we have MOVE ONE on Carroll's schema, the first of the five non-moves.

The Red Queen and Alice walk to the top of a hill, and the girl, seeing the chessboard layout and "some men moving about,"⁷ declares she "wouldn't mind being a Pawn." The Red Queen allows Alice to be the White Queen's Pawn, "as Lily's too young to play: and you're in the Second Square to begin with: when you get to the Eighth Square you'll be a Queen." After the run where "it takes all the running *you* can do, to keep in the same place," the Queen maps out Alice's path up her file with pegs marking out the squares. The Queen's explanation of the characters Alice will meet at each stage makes it clear that they live *inside* her file, and are not *adjacent* to her file. For example, she tells Alice, "You'll find yourself in the Fourth Square . . . *that* square belongs to Tweedledum and Tweedledee." (If the *Dramatis Personae* is to be incorporated into this reading, the brothers were captured and are now back in their day-to-day roles.)

After the Queen's explanation, she suddenly vacates the square. "How it happened, Alice never knew," we are told. "Whether she vanished into the air, or whether she ran quickly in the wood . . . there was no way of guessing, but she was gone." According to the schema, she made MOVE TWO, skidding out north-easterly to h5.

It is interesting to note that this is an especially bad move for Red, already in a terrible predicament. It gives White an easy mate in three with all of its moves predetermined (as long as Red doesn't blunder and sacrifice its Queen to block a check, which would only allow White to mate in two).⁸ The Red Queen should have exited north-westerly, that is, in the opposite diagonal, checking the White King by landing on a6. White would still have won, but it would have taken at most twenty-four moves, enough time to perhaps run down White's clock and achieve a win on a losing position—a concept sometimes referred to in chess circles as "dirty flagging."

After contemplating if she should visit some bee-like elephants, evidently living in the square behind the hill (d1), Alice decides she could visit them later and "Besides, I do so want to get into the Third Square!" Following the Red Queen's plan, unknowingly, "she ran

down the hill and jumped over the first of the six little brooks" and suddenly found herself in a railway car. As implied on Carroll's own schema, pawns have the ability to move two squares on their first move (instead of one), making this the first part of that single move, MOVE THREE-A. She now has her encounter with the Guard and the passengers in her carriage: the Man in the Paper Suit, the Goat, the Beetle, the Horse, and the miniscule Gnat.

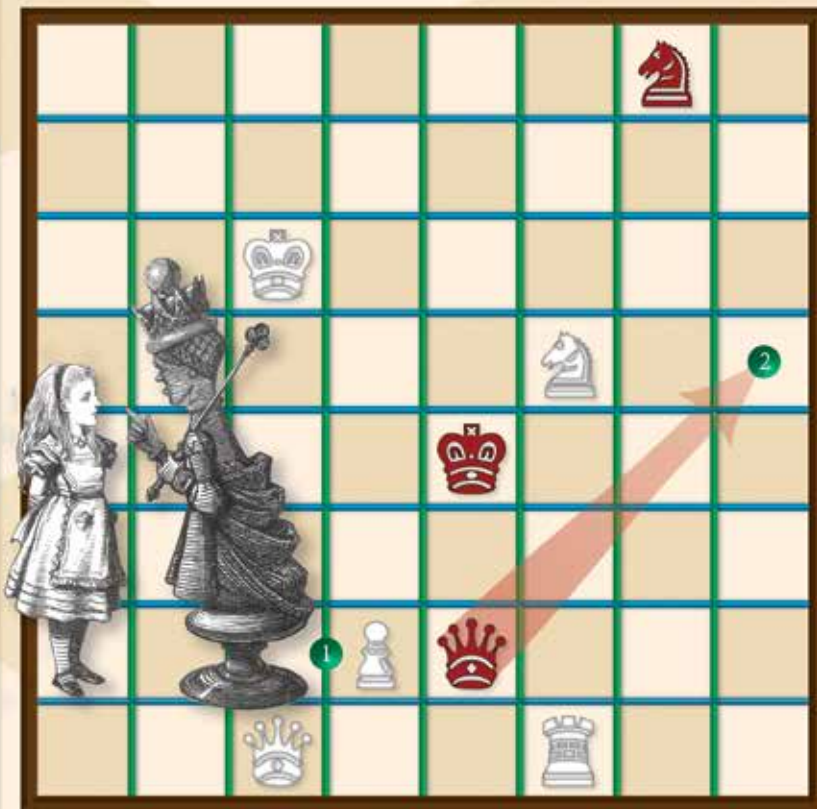
While Alice is conversing with the Gnat, the engine suddenly produces a "shrill scream" to ready itself in order to fly over a brook, as explained by the Horse, a concept that makes Alice anxious. "However, it'll take us into the Fourth Square, that's some comfort!" she said to herself. The jump caused Alice to grab the Goat's beard, "the thing nearest to her hand." However, it vanished "as she touched it, and she found herself sitting quietly under a tree—while the Gnat . . . was balancing itself on a twig just over her head, and fanning her with its wings." Thus, Alice made the second part of the two-part move, MOVE THREE-B.⁹

In this new Tom-and-Huck environment, Alice continued her conversation with the Gnat (who was now the size of a chicken, and who carried on the conversation as if nothing happened). But she soon has her encounter with the Fawn and her whole chapter-length incident with Tweedledum and Tweedledee. This is the second of three long episodes in which neither White nor Red makes a move, the first being the beginning of the book. This may suggest that the Tweedle chapter—wholly void of chess play—was a later insertion or an earlier creation.¹⁰

Alice does encounter the sleeping Red King, admittedly, during her episode with the twins. Tweedledee tells her that he is dreaming about her, and that if he were to awake, Alice would "be nowhere," to which Tweedledum adds that she would "go out—bang!—just like a candle!" Alice begins to cry. The concept of the Red King's dream is used thematically throughout the book and especially in the concluding episode.

The chapter ends with a shawl blowing past her, interrupting Alice's thoughts. The next chapter begins with her catching the shawl and "in another moment the White Queen came running wildly through the wood, with both arms stretched out wide, as if she were flying, and Alice very civilly went to meet her with the shawl." This scene constitutes MOVE FOUR, the White Queen to c4. Oddly enough, the scene also represents MOVE FIVE, the second non-move, where "Alice meets W. Q. (*with shawl*)."

As is pointed out by Martin Gardner—who annoyingly gets there first from time to time—the Queen could have moved (despite the fact that it isn't her turn!) to e3, to achieve checkmate. Ahh! If the wind only blew north-easterly.



BOUNTING BROOKS & HOPPING HEDGES

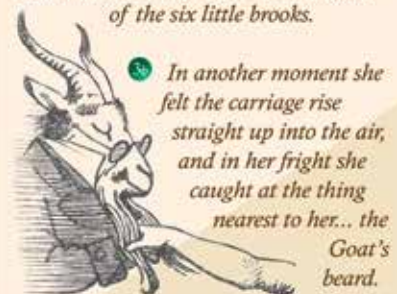
BY MATTHEW DEMAKOS

① Alice... had not been walking a minute before she found herself face to face with the Red Queen...

② Whether she vanished into the air, or whether she ran quickly into the wood ("and she can run very fast!" thought Alice), there was no way of guessing, but she was gone...



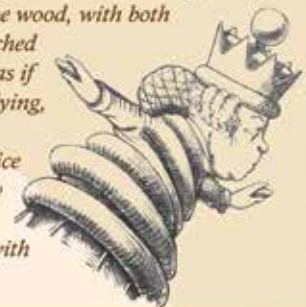
③ "I do so want to get into the Third Square?" So with this excuse she ran down the hill and jumped over the first of the six little brooks.



④ In another moment she felt the carriage rise straight up into the air, and in her fright she caught at the thing nearest to her... the Goat's beard.

⑤ She caught the shawl... and looked about for the owner: in another moment the White Queen came running wildly through the wood, with both arms stretched out wide, as if she were flying,

⑥ and Alice very civilly went to meet her with the shawl.



The illustrations found throughout this article were drawn by John Tenniel, being merely manipulated (by erasing, stretching, warping, etc.) by the author, often combining elements of several illustrations to create the single image. In fact, the author cannot draw.

FROM A QUEEN-ALL-THUMBS

TO A THUMP-ALL-DRUMS

Alice begins to *dedraggle* the bedraggled Queen, and they have a conversation about “living backwards,” exemplified by the scream produced by the Queen *before* she pricks her finger with the brooch. After the Queen explains that she “believed as many as six impossible things before breakfast” at Alice’s age, the brooch becomes undone “and a sudden gust of wind blew the Queen’s shawl across a little brook. The Queen spread out her arms again, and went flying after it, and this time she succeeded in catching it for herself.” This constitutes MOVE SIX, her advancement up a mere square to c5. “‘Then I hope your finger is better now?’ Alice said very politely as she crossed the little brook after the Queen.” This constitutes MOVE SEVEN, Alice’s advancement to d5. (Pedants may argue that, owing to the rule that Alice can only communicate with characters in adjacent squares, Carroll should have written that Alice made her comment *after* not *as* she traversed the brook.) New Rule: Parentheticals May Ignore Tenets.

The change in squares allows for a change in scenery, and the White Queen transforms into a knitting sheep, the proprietor of a shop, where Alice, complete with “elbows on the counter,” is her customer. After Alice experiences some trouble focusing on the shelves, trying to decide what to buy, the scene transforms once again—thanks to needles becoming oars—and she finds herself rowing with the still-knitting Sheep on a river filled with rushes. Alice spends the time picking the rushes, annoyed that the “prettiest are always further” away.

In time, the sheep repeats the question, “what *do* you want to buy?” and Alice suddenly finds they are back in the shop. Alice decides to buy an egg. “The Sheep took the money . . . ‘I never put things into people’s hands—that would never do—you must get it for yourself.’ And so saying, she went off to the other end of the shop, and set the egg upright on a shelf.” This represents MOVE EIGHT, a long haul diagonally (though up right) to f8. It should be noted—meaning Gardner misses the point—that if she had put the egg behind Alice, she could have made checkmate on d4. (For the suspicious crowd, this is the third time she missed check mate, twice with a single move and once with three moves all her own.)

Alice heads to the dark side of the shop to retrieve the egg. “The egg seems to get further away the more I walk towards it. Let me see, is this a chair? It’s got branches, I declare! How very odd to find trees growing here! And actually here’s a little brook! Well, this is the very queerest shop I ever saw!” This denotes MOVE NINE, Alice’s slide to d6. It remains unclear if Carroll is purposely muddling with Alice’s depth perception in order to justify the troublesome distance from where the Sheep places the egg (at square f8) and where Alice goes to retrieve it (at square d6). Perhaps significantly,

Alice did step into the path made by the Sheep when she carried the egg to the other end of the store, which could also account for Carroll giving Alice a hallucinatory feeling, one based on a time-warp.

Nonetheless, she keeps on walking toward the egg and, of course, it becomes Humpty Dumpty. There are no chess moves in the whole of the Humpty chapter, nor in the first two-thirds of the following chapter, thirty-seven pages in all. This constitutes the last of the three main sections devoid of chess. Both the Humpty and the Tweedle chapters are based on short nursery rhymes and thus could have been developed even before the chess theme came to Carroll’s mind. In fact, The Lion and the Unicorn chapter is merely an extension of the Humpty chapter, being that the King comes from the Humpty verse “All the King’s horses and all the King’s men.” It may be that the concept of chess only developed from Carroll’s comic expansion of the King’s character found in this chapter. A “glory” for another paper.”

To further this claim, the next move, MOVE TEN, reads like a mere insertion, as it interrupts the action. There is a pause in the fight between the Lion and the Unicorn, and a morose Alice “Suddenly . . . brightened up. ‘Look, look’ she cried, pointing eagerly ‘There’s the White Queen running across the country! She came flying out of the wood over yonder—How fast those Queens *can* run!’ . . . ‘There’s some enemy after her, no doubt,’ the King said . . .”

Technically, this is a cheap play on Carroll’s part. When adjacent to another piece, Knights are only one move away from threatening it when they are *diagonal* from the prey, not perpendicular. The Red Knight is two moves away from causing a threat to the Queen, and two bad moves at that. Gardner explains away the Queen’s defensive response with overly harsh language for our lovable monarch: “the move is characteristic of her stupidity.”¹² As zany as the move may be, it only turned a possible mate in six for White into a mate in eight—well worth the detour if the views are pretty enough.

The second and last chess move in the chapter, MOVE ELEVEN, occurs at the very end (meaning it could have been appended at a later date, supporting the conjecture raised above). This, of course, is when the drums sound with a noise that “rang through and through her head till she felt quite deafened. She started to her feet and sprang across the little brook in her terror and had just time to see the Lion and the Unicorn rise to their feet, with angry looks at being interrupted in their feast, before she dropped to her knees, and put her hands over her ears, vainly trying to shut out the dreadful uproar.”

FROM KNIGHTS THAT BATTLE

TO QUEENS THAT PRATTLE

Alice realizes she is alone. Indeed, the squares left and right of her are vacant. But as she contemplates the meaning of the Red King dreaming about her, she hears



6 The brooch had come undone... and a sudden gust of wind blew the Queen's shawl across a little brook. The Queen spread out her arms again...

7 "I hope our finger is better now?" Alice said... as she crossed the little brook... "Oh, much better!... Be-etter! Be-e-e-etter! Be-e-ehh!" The last word ended in a long bleat... like a sheep...



8 "I should like to buy an egg, please"... The Sheep took the money, and put it away in a box: then she said "I never put things into people's hands—that would never do—you must get it for yourself." And so saying, she went off to the other end of the shop, and set the egg upright on a shelf.



"The egg seems to get further away the more I walk towards it."



9 "Let me see, is this a chair? It's got branches, I declare! How very odd to find trees growing here! And actually here's a little brook! ...everything turned into a tree the moment she came up to it... the egg got larger and larger, and more and more human... it was HUMPTY DUMPTY..."



10 "look, look" she cried... "There's the White Queen running across the country?" She came flying out of the wood over yonder—" "There's some enemy after her, no doubt," the King said.

11 the drums began... it rang through... her head till she felt quite deafened. She started to her feet and sprang across the little brook in her terror, and had just time so see the Lion and the Unicorn rise to their feet, before she dropped to her knees...

12 her thoughts were interrupted by a loud shouting of "Ahoy! Ahoy! Check!" and a Knight, dressed in crimson armour, came galloping down upon her.

13 "Ahoy! Ahoy! Check!" ... it was the White Knight... they began banging away at each other with such fury... they shook hands, and then the Red Knight mounted and galloped off. "It was a glorious victory, wasn't it" said the White Knight...

14 So they shook hands, and then the Knight rode slowly away into the forest... She watched the Knight tumbling off,



then on one side and then on the other... he reached the turn, and then she waved her handkerchief to him, and waited till he was out of sight.

15 "I hope it encouraged him," she said, as she turned to run down the hill: "and now for the last brook, and to be a Queen! How grand it sounds!"

A very few steps brought her to the edge of the brook. "The Eighth Square at last!" she cried as she bounded across...!"



16 Everything was happening so oddly that she didn't feel a bit surprised at finding the Red Queen and the White Queen sitting close to her, one on each side...



17 "Your Majesty must excuse her," the Red Queen said to Alice, taking one of the White Queen's hands in her own, and gently stroking it: "she means well..."



“Ahoy! Ahoy! Check!” and a Knight, dressed in crimson armor, came galloping down upon her, brandishing a great club. Just as he reached her, the horse stopped suddenly: “You’re my prisoner!” the Knight cried, as he tumbled off his horse.” As the startled Alice watches him remount his horse, she hears another cry: “Ahoy! Ahoy! Check!” which turns out to be his enemy, the White Knight, who “drew up at Alice’s side.” Alice observes their battle, which ends with the two falling on their heads; “when they got up again, they shook hands, and then the Red Knight mounted and galloped off.”

This scene constitutes MOVE TWELVE, the Red Knight to e7, and MOVE THIRTEEN, the White Knight to the same, this being his capture of the Red Knight. Although the Red Knight can be easily captured without material loss to White, it may surprise even serious chess players that the sacrificial ride up to Alice is actually the best move on the board for Red. It results in a mate in eight for White, whereas all other moves by Red, reasonable or otherwise, are either mate in seven or shorter. Crazy but true. Also, White’s mate in eight does not begin with the White Knight capturing the Red Knight, which would result in mate in nine; it begins with the White *King* escaping to c5, for mate in eight.¹³ (Given these counterintuitive moves, a chess magazine could turn the initial position into a rather nifty puzzle.)

The chart, by the pedantic way, correctly portrays the Knights’ L-shaped paths. The words “galloping down upon her” suggest that the red cavalier trotted from g7 (not e1). Likewise, the phrase “drew up at Alice’s side” suggests that the white cavalier trotted from e5 (not f7). Does Gardner give you such detail?

It should be noted, as well, that the checks made by both Knights are a bit off-kilter. The Red Knight’s check, though officially on the White King, is written as if it were a check on Alice herself, with absolutely no indication—no wink-wink, nudge-nudge—to the attentive reader of its being otherwise. Oddly, Carroll does not develop this duality with Alice believing, say, that the character is blind, given the way he looks over her shoulder when speaking to her, and so on. The White Knight’s check is odd as well, and doubly so, first for being the *actual* capture of an adversary instead of the move before the *potential* capture, and second for being a “check” called on a non-king piece.

Alice’s touching encounter with the White Knight, who proves to be a lovable eccentric, ends with the White Knight’s retreat. “So they shook hands, and then the Knight rode slowly away into the forest.” She watched “the Knight tumbling off, first on one side and then on the other. . . . He reached the turn, and then she waved her handkerchief to him, and waited till he was out of sight.” The turn references the perpendicular turn at e5, of course. This scene constitutes—*poignantly*—MOVE FOURTEEN, the White Knight’s retreat back to f5.

After the Knight is “out of sight,” Alice “turned to run down the hill: and now for the last brook, and to be a Queen! How grand it sounds!” A very few steps brought her to the edge of the brook. “The Eighth Square at last!” she cried as she bounded across, and threw herself down to rest on a lawn as soft as moss, with little flower-beds dotted about it here and there.” This represents MOVE FIFTEEN (though it would have been an equally good move, resulting in a mate in four, for White to move the current Queen to e8 for a check on the Red King).

Alice is surprised to find “something very heavy, that fitted tight all round her head,” which, of course, turned out to be a Queen’s crown. Realizing she is a Queen, she rather childishly begins to act like one, talking to herself with grandiose language accompanied by exaggerated gestures. “Everything was happening so oddly that she didn’t feel a bit surprised at finding the Red Queen and the White Queen sitting close to her, one on each side.” These words casually refer to the appearance of the Red Queen to Alice’s right, MOVE SIXTEEN. It is not necessarily a bad play, though her majesty should have paused on f6 to check the White King on her way. After the King apologetically skirts to b5—with a swirling-hand bow to his friendly adversary—only then should the Queen have resumed her journey to Alice’s side.

As it turns out, despite the crown on her head, Alice is not actually a Queen. The two *legitimate* majesties inform her that she must pass an examination to join the *royal we* club.¹⁴ In his schema, Carroll marks MOVE SEVENTEEN, not move fifteen, as the time “Alice becomes Queen.” There are two oddities here. First, it is another non-move. Second, Carroll creates ten pages of text for the examination, marking an incident on page 196 as her actual royal transformation. However, page 196 is downright void of any direct statement as to Alice’s official material change. There is only one understated—inconspicuous—subtle—casual—nonchalant remark to which Carroll may be directing his readers: namely, for the first time in the examination, Alice is referred to as “Your Majesty.” No reader, not even those engrossed in annotated editions—meaning Gardner makes no reference to it—would ever realize that this is the moment referred to in Carroll’s schema.

FROM A CASTLE’S BALL TO A KITTEN AFTER ALL

The two Queens, whom Alice now finds slumbering on her lap, begin to snore. “The snoring got more distinct every minute, and sounded more like a tune: at last she could even make out words, and she listened so eagerly that, when the two great heads suddenly vanished from her lap, she hardly missed them.” This development is curiously enough MOVE EIGHTEEN in Carroll’s schema (“Queen’s castle”), the fourth of the five non-moves. In his 1897 preface, as mentioned previously, he explains,

18 The snoring got more distinct every minute, and sounded more like a tune... and she listened so eagerly that, when the two great heads suddenly vanished from her lap, she hardly missed them... they entered the palace...

19 She was standing before an arched doorway over which were the words QUEEN ALICE in large letters.... "Ninety times nine?" Alice repeated in despair. "Oh, that'll never be done! I'd better go in at once—" and in she went.

20 Instead of the Queen, there was the leg of mutton sitting in the chair. "Here I am!" cried a voice from the soup-tureen, and Alice turned

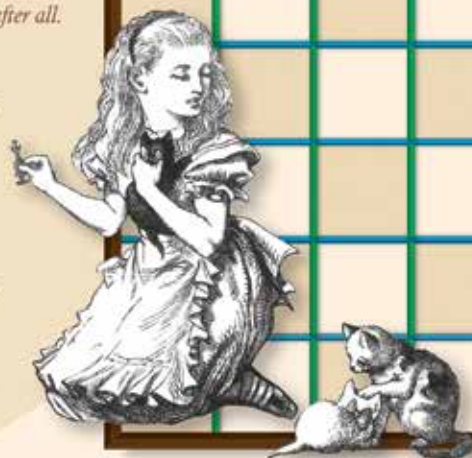
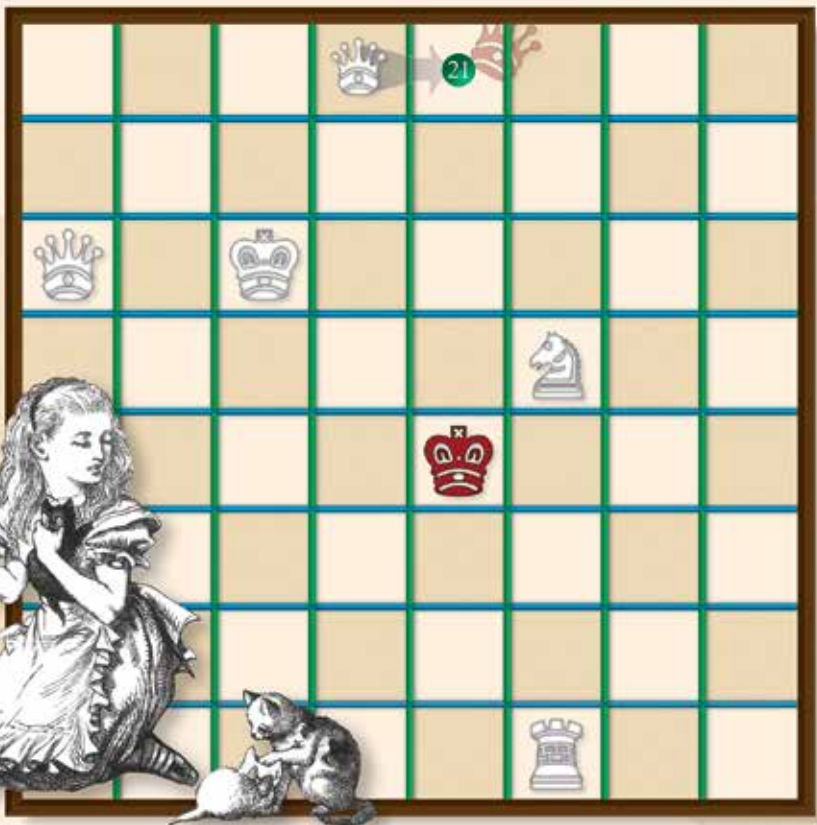


again, just in time to see the Queen's broad good-natured face grinning at her for a moment over the edge of the tureen, before she disappeared in to the soup.

21 She... shook her backwards and forwards with all her might. The Red Queen made no resistance whatever; only her face grew very small, and her eyes got large and green: and still, as Alice went on shaking her, she kept on growing shorter—fatter—and softer—and rounder—and—and it really was a kitten, after all.



*Alice moving
under skies
Never seen by
waking eyes.*



“the ‘castling’ of the three Queens is merely a way of saying that they entered the palace.”

Alice finds herself standing by a door with the words “Queen Alice” above it. After finally getting the door to open, with the help of some strong legs, she overhears a song welcoming all to dine with Queen Alice. The song ends with the couplet: “Mix sand with the cider, and wool with the wine— / And welcome Queen Alice with ninety-times-nine!”

“Ninety times nine!” Alice repeated in despair. ‘Oh, that’ll never be done! I’d better go in at once—’ and in she went, and there was a dead silence the moment she appeared.” Her decision leads her to make MOVE NINETEEN, the last of the five non-moves. Carroll marks it “Alice castle (*feast*)” on his schema, making the already odd move, doubly odd for only having one piece do the usual two-piece “castling.” (A castle in chess is a move by a king and a rook, both having to be previously unmoved.)

The festivities begin with an awkward silence, but soon the party grows into a wild frat-party, caused by the wine they order, to drink Queen Alice’s health. As Alice rises to give her speech, the scene turns chaotic: the candles grow like fireworks and the bottles begin to flutter, with plates as wings. She hears a hoarse laugh coming from the White Queen’s chair, but it turns out to be the leg of mutton. “‘Here I am!’ cried a voice from the soup-tureen, and Alice turned again, just in time to see the Queen’s broad good-natured face grinning at her for a moment over the edge of the tureen.” The Queen then—as queens often do—completely sinks into the soup.

It may surprise readers—even knowledgeable ones from a Lewis Carroll society—that this scene actually represents a move on Carroll’s schema, being our MOVE TWENTY, the White Queen to a6 (the soup-tureen). Gardner points out that it is an illegal move, as it ignores the Red Queen’s check on the White King.¹⁵ In Carroll’s day, however, if your opponent did not declare “check,” you were not obligated to liberate the check, as pointed out by Ivor Davies. Though Gardner may be anachronistic in calling it “an illegal move,” Davies underplays the complications that occur after a king is left in check, too complicated to rattle off here, nor even in this end-note.¹⁶ Interestingly, Carroll could have avoided the whole issue without even changing the text of his story. He could have killed two birds with one *groan* by having the White Queen fall into the steaming soup-tureen at d7 to block the Red Queen’s check on her husband. (Since this variant would not even disrupt Alice’s conclusive play to come, it only places more suspicion on the motives of the White Queen, perhaps only *playing* Gardner’s *stupid* fool.)

The party continues to get more rambunctious, and Alice ends up pulling the tablecloth, sending the “plates, dishes, guests, and candles . . . crashing down together in a heap on the floor.” After she catches the cause of all the

commotion (the Red Queen, who has shrunk to the size of a doll), Alice informs the creature, “I’ll shake you into a kitten, that I will!”

“The Red Queen made no resistance whatever; only her face grew very small, and her eyes got large and green: and still, as Alice went on shaking her, she kept on growing shorter—and fatter—and softer—and rounder—and—”

Those words constitute the last move, MOVE TWENTY-ONE, Queen Alice to e8, where she captures the Red Queen and checkmates her husband to boot. Carroll’s sentence, however, ends with the only words in the next chapter: “—and it really *was* a kitten, after all.”

It wasn’t Alice’s only means of achieving checkmate. If she hadn’t been so angry with the Red Queen, and had held her temper, she could have darted out of the *mad-wine party* and slipped back up her file to either d5 or d4, both being checkmates as well. Without getting too deep into the soup of the matter, it seems a missed opportunity, one that would have allowed the book to end more poignantly and with more richness. If she had landed on d4, this would have allowed her to confront the Red King face to face. By being in the commanding position of checkmate, she could have ordered him to awake and have had a rather *captivating* conversation about the most important matter on her mind: “Which Dreamed It?” The Red King might declare the dream his own and try to attack Alice. But Alice would remind the defeated King no can do, and point out to him that she is protected by none other than the White Knight—a circumstance deep in meaning, and in more ways than one. Not only can she declare the war won, but, more importantly, that the dream was hers and hers alone.¹⁷

Tenets be damned.



When I was a teen, I taught my brother Todd and my friend Bill how to play *Cylinder Chess*, a variation on chess I learned from Martin Gardner, of course. We played it countless times. According to one of his child friends, Carroll would not have indulged his mind in such a diversion. “Chess was the greatest fun,” Enid Shawyer (Stevens) wrote in 1958. “We were made to play properly in chess, he was a master of this game—he couldn’t bear to do anything else; but for all the other games he had entirely new rules.”¹⁸

There are two separate yet related disconnects with chess and Carroll. First, he seems to have had such reverence for the game that he refrained from inventing variations. He even shows himself to be proud, and all too proud, that *Looking-Glass* ends with a *legitimate* checkmate. Yet, in his book, he makes a mockery of the basic rules, allowing White to play multiple times before Red and contriving a move called a “Queens Castle.” Second, his personality type would seem to have guided him—with an uncontrollable pull and a habitual push—to-

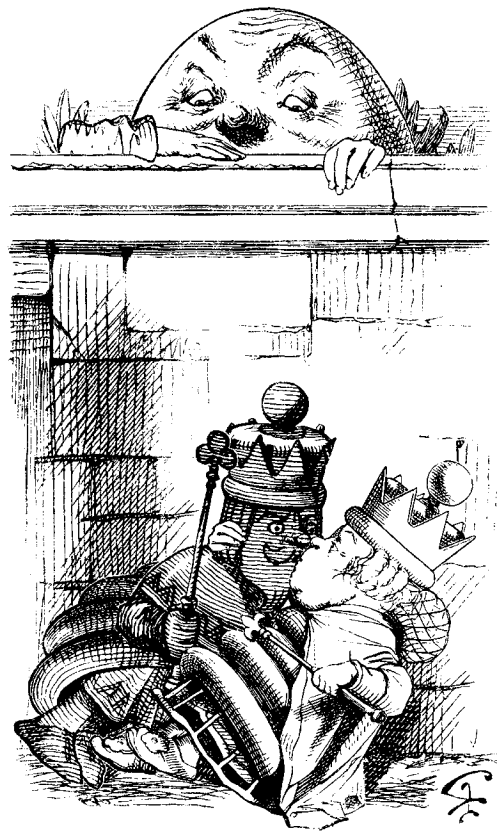
ward constructing a solid, reasonable chess game for his book. Morton Cohen describes Carroll as having “compulsive orderliness.” He calls him “fastidious,” and a man who had “devotion to the rigid laws of logic.”¹⁹ Yet we do not have the *rigid, fastidious, and orderly* Carroll with several chess boards before him—delivered to his rooms by his porter—moving pieces about, knitting his brows, and hurriedly scribbling positions down to create a logical game to build nonsense around. In many ways, the chess in *Looking-Glass* is as sloppy as the changes in Alice’s size in *Wonderland*.

Thus, it could be argued that the game that plays along with the story was a late addition to the book. At some point in time, he was likely too invested in what he had already written to better fit the new *eureka!* concept into the story. This would certainly explain the mismatch between the oddities in the game on the one hand, and Carroll’s personality and respect for the game on the other.

If the chess-move schema were a *catalytic* or an *initial* concept, it seems more reasonable that he would have worked out a better schema. Could he not have had the shawl incident alternate between Red and White by giving the scene to the Red Queen instead of the White, protecting the Queen and the Protagonist Pawn from capture with a couple of strategically placed rooks? For this and many other reasons, it seems probable that the schema came later and was patchworked into the fabric of an already developed story.

The *Dramatis Personae* was almost certainly an afterthought. If it had been created before or while writing, it seems Carroll would have inserted some references, covert or otherwise, to Humpty Dumpty once being a rook, or the Aged Aged Man once being a bishop. To exclude such references is unlike our crafty, witty, sly, and in-joke-loving Lewis Carroll. Carroll was justified in excising the *Dramatis Personae* for his new 1897 edition of the book. What it implies—some grand masquerade party or whatever he had in mind—is simply not present in the book proper and is thus confusing.²⁰

By the same token, leaving the oddities in the play to remain without comment (despite the 1897 introduction) allows the readers who do question them to be left unfulfilled and disappointed. At least twice in the story, Alice *does* realize she should have questioned the strange happenings: once when she failed to question how she began the run with the Red Queen, and once when she failed to question the source of the music when dancing with Tweedledum and Tweedledee. Why not have Alice make similar comments about, for example, the White Queen’s odd behavior: being allowed to move several times in a row, avoiding mate in one—not only once, but twice—and failing to block the Red Queen’s check on her husband? It only allows readers to make silly suggestions to explain away her treacherous behavior.



This leads us back to the “certain Don,” Donald Liddell, and his 131-move “improvement” on Carroll. One may argue that the complexity of Liddell’s game proves Carroll had the sound intuition to base his book on *nursery* chess. But Liddell made two mistakes: He reinstated what Carroll sanctioned us to ignore (the *Dramatis Personae*), and he began from the thirty-two-piece set-up and not from Carroll’s end-game position.

Despite Liddell’s failure, it still seems a worthy endeavor to perfect Carroll’s schema—but only if we reinstate the basic rules of chess, allow for moves not referenced in the text, and discard the *Dramatis Personae*. Given the story’s text, however, it would be wise to retain Carroll’s rule that Alice can only interact with characters occupying squares adjacent to her own. Of course, the more natural the play, the more praiseworthy the resulting schema should be judged. And if one were to have such a game ready to discuss, would the reader care to see it? I didn’t think so.²¹

Endnotes

¹ Carroll to Macmillan, August 30, 1878, in *Lewis Carroll and the House of Macmillan*, edited and annotated by Morton Cohen and Anita Gandolfo (Cambridge: Cambridge University Press, 1987), pp. 147–8.

² Selwyn Goodacre informs me that the kings were reinstated in the 45th thousand in 1878, and that Joe Brabant was the man who first noticed the erroneous page numbers

- in the revised 1897 editions (see *Jabberwocky*, Summer 1974). Goodacre to Demakos, April 12, 2022.
- ³ Donald M. Liddell, “The Chess of Alice Through the Looking Glass,” in *British Chess Magazine* (May 1910): pp. 181–4; and an unsigned editorial comment (June 1910): pp. 256–7. It does not seem that Liddell was related to the real Alice; the concept went unaddressed in the article. Liddell’s game has moves that represent the Walrus eating Oysters, the Crow frightening Tweedledum, and amongst several other scenes, Humpty Dumpty sending his Messenger to the Fish. But he does not employ Carroll’s rule that characters have to be in adjacent squares for Alice to be able to interact with them. Alice meets the Tweedles only when the two white rooks become aligned behind her in her file, and she meets Humpty Dumpty when she advances to the sixth square, though he is the rook two squares in front of her. Indeed, there are some clever touches in Liddell’s game; after playing it through, however, I have to admit that I as well became a bit cross.
 - ⁴ Carroll to Macmillan, September 26, 1878, in *Lewis Carroll and the House of Macmillan*, p. 148.
 - ⁵ Lewis Carroll, *Through the Looking-Glass, and What Alice Found There* (London: Macmillan, 1897), p. [xii]. To see the chess moves in live animation, see the “Lewis Carroll and Chess” page on Lewis Carroll Resources.
 - ⁶ The concept of Alice being a passed pawn was brought to my attention by John Bergstrom, a bad-ass chess player, at a lunch discussing this article.
 - ⁷ *Ibid.*, 1872, p. 35. One can be awfully pedantic with Carroll and his *Looking-Glass* world. Here, it could be pointed out to him that these moves observed by Alice on the hill are not portrayed in his schema.
 - ⁸ After the Red Queen makes her first move, White can make mate in three by simply moving the White Queen around Alice: First the White Queen checks by moving two squares right (e1), then checks by moving two squares up (e3), then checkmates by moving two square left (c3). If Red makes only legal moves after each of White’s checks, it’s mate. If it does bring down the Queen after White’s first move, blocking the check (e2), then White simply captures it for mate in two. There is also a second mate in three which begins with the White Knight forking the King and Queen on g3. Readers can figure out the rest. Gardner gives a mate in three before the Red Queen’s first move, that is, at the position shown on Carroll’s board, if White were to move first. See Martin Gardner, *The Annotated Alice: 150th Anniversary Deluxe Edition* (New York: W. W. Norton, 2015), p. 156.
 - ⁹ It has been pointed out that the railway journey is aptly analogous to a pawn’s ability to move two squares forward on its first move. But Alice jumped over the first brook, and the train only advanced her one square.
 - ¹⁰ It may surprise readers that the cost of Alice’s train journey, though not stated in the story, can actually be determined. Before her railway journey, Alice had mate in three. After her journey, if Red were to play first, White mate in twenty-one moves. The cost of her moving by train: Eighteen moves.
 - ¹¹ Carroll wrote to Macmillan that he had a “floating idea” for a sequel to *Wonderland*. It is not known whether that idea involved chess, a looking-glass, or something that did not develop, such as a story tentatively titled *Alice Through a Nursery Book of Rhymes*. It could be equally argued, admittedly, that the chapters were added nearer the end of composition, as filler. See Carroll to Macmillan, August 24, 1866, in Cohen, *House of Macmillan*, p. 44.
 - ¹² Gardner, *The Annotated Alice*, pp. 228.
 - ¹³ It should be stated, however, that chess is also played with a clock, and some mates that have fewer moves may take more time to compose. Hence, players may choose to play the obvious, safe play rather than the technically, possibly complicated, best play. Also, it is sometimes wiser to take material from an opponent, even if this lengthens the game, to avoid a blunder or an accidental stalemate, say.
 - ¹⁴ Even though the Queens allowed Alice to pass an examination to become a Queen, there is still evidence in *Looking-Glass* that the pedigreed Queens treated promoted pawns like nouveau riche.
 - ¹⁵ *Ibid.*, pp. 133 and 266.
 - ¹⁶ Ivor Davies, “Looking-Glass Chess,” in *Anglo-Welsh Review* (Autumn 1970): p. 190. The article also appeared in *Jabberwocky* (Autumn 1971): pp. 11–13. Incidentally, Davies also wrote *The Chess Player’s Alice* (Clergy Correspondence Chess Club, 2017).
 - ¹⁷ Some sixty years after the event, Rose (Franklin) Wood wrote to *The Times* (February 15, 1932, p. 6) that Carroll could not decide “what to make the Red Queen turn into.” Human memory is unreliable, and it could very well be that Carroll questioned which *move* Alice was to make to end his story.
 - ¹⁸ Enid J. Shawyer, “More Recollections of Lewis Carroll: III, *The Listener*, February 6, 1958, pp. 239, 243. He did invent the game Lanrick which used a chessboard and pawns or checkers, but it had nothing to do with chess.
 - ¹⁹ Morton Cohen, *Lewis Carroll: A Biography* (New York: Alfred A. Knopf, 1995), pp. 150, 290, and 306.
 - ²⁰ Denis Crutch mentions several problems with the *Dramatis Personae*. Who is the White Rook on the diagram if the Tweedles are the two White Rooks? How can the White Queen be the Sheep and herself? Why are the characters in the poems included? And who are the two players? See Denis Crutch, “*Through the Looking-Glass*: Some hints for Travellers from a Lecture Delivered to the Society by Mr. Denis Crutch,” *Jabberwocky* (Summer 1972), pp. 1–2. For those who may argue that the Queen and the Sheep are two characters (morphed as one only in Alice’s mind), remember, Carroll marks the Sheep’s move as the White Queen’s on his schema. Also, Crutch, and Gardner in his annotation, fail to realize that the third white rook could be a promoted pawn. Odd, but it is an actual chess rule that a promoted pawn can become a knight, bishop, or rook, instead of the usual queen.
 - ²¹ I am a fraud. Though I may have the ability to create such a game, I am no grandmaster as has been suggested here. In truth, my silent co-author was Stockfish, the strongest open-source chess engine online as of this writing. It was accessed through NextChessMove.com and ChessCompass.com in the spring of 2022.

Indexer Nascitur, Non Fit

LEWIS CARROLL AS INDEXER AGAIN

AUGUST A. IMHOLTZ, JR.

The title of this article ("an indexer is born, not made") is a play on the ancient aphorism poeta nascitur, non fit ("a poet is born, not made"), which Carroll himself parodied by titling a poem "Poeta fit, non nascitur" ("a poet is made, not born") published in Rhyme? and Reason? (London: Macmillan, 1883). This article first appeared in The Indexer, Vol. 20 No. 1, April 1996, and is here reproduced with permission. For more on the topic, see "Index, Carroll's Uses of" (KL 108:43).

How curious it is, Alice might have thought, that a novel should have an index, moreover an index prepared by the author himself! But as Hans H. Wellisch points out in his recent article in this journal,¹ "Lewis Carroll as Indexer," that is precisely the case with Lewis Carroll's two late novels *Sylvie and Bruno* and *Sylvie and Bruno Concluded*. Professor Wellisch focuses on the comic elements of Carroll's indexes to the *Sylvie and Bruno* books without attempting to put Carroll's lifelong interest in indexing into perspective. In focusing exclusively on the humorous entries of the *Sylvie and Bruno* novels, besides, he unfortunately overlooks a significant development in Carroll's indexing and in his fiction itself.

Professor Wellisch quotes some of the famous examples of Carroll's indexing, e.g.:

Boots for Horizontal Weather; I.14
Bread-sauce appropriate for Weltering; I.58
Horizontal Weather, Boots for; I.14
Spherical, advantage of being; II.190

In Carroll's combined index to both novels, which appeared in 1893 in the first edition of *Sylvie and Bruno Concluded* issued during Carroll's life, the Roman numeral "I" following the entry refers to *Sylvie and Bruno* and "II" refers to *Sylvie and Bruno Concluded*. Both are followed by the page number of the text upon which the entry is to be found. These two novels by Lewis Carroll differ from his other fiction in a number of ways in addition to having their own indexes. Each of them, for example, is several times as long as either of the *Alice* books; but more importantly, the *Sylvie and Bruno* books were written with a MORAL—something studiously avoided in the *Alice* books and almost all of

Carroll's other fiction written during his adult years. Hence amid the comic entries in Carroll's index, like those cited above, we find the following references to serious subjects seriously discussed:

"Doing good," ambiguity of the phrase; II.43
Paley's definition of virtue; I.273
Spencer, Herbert, difficulties in; I.258

Most important of all, we find:

Loving or being loved, Which is best? I.77

Indeed, there are many discussions of "love" and "being loved" in addition to that on page 77 of *Sylvie and Bruno*, and that discussion of love, in the view of some, sad to say, is the culmination of Lewis Carroll's creativity. Typical of the saccharine message that Carroll delivers in these novels is the conclusion of *Sylvie and Bruno Concluded*:

Sylvie's sweet lips shaped themselves to reply, but her voice sounded faint and very far away. The vision was fast slipping from my eager gaze; but it seemed to me, in that last bewildering moment, that not Sylvie but an angel was looking out through those trustful brown eyes, and that not Sylvie's but an angel's voice was whispering
"It is Love."

Sadly, when the *Sylvie and Bruno* books have been reprinted in those one-volume tomes purporting to be "The Complete Works of Lewis Carroll," the indexes to *Sylvie and Bruno* are regularly omitted. The publishers either do not appreciate their importance and novelty, or, more likely, do not wish to incur the expense of adjusting the page references.

Lewis Carroll's earliest works, however, the hand-printed and illustrated magazines he produced for his brothers and sisters during their childhood at Croft Rectory, contain indexes with entries just as amusing as some of the comical terms in the indexes to the *Sylvie and Bruno* novels. Thus we find in *The Rectory Magazine*, a family magazine produced when Charles Lutwidge Dodgson was thirteen years old and some forty-three years before he would write the first of the *Sylvie and*

Bruno books under his famous pseudonym “Lewis Carroll,” the following handwritten entries:

A tale without a name (W.S.) 3, 15
 General, Things in (Ed.) 25
 Name, A tale without a (W.S.) 3, 15
 Rubbish, Reasonings on (Ed.) 1
 Things in General (Ed.) 25
 Twaddle on Telescopes (Ed.) 85²

Nor can it be said that this early work foreshadows only the indexing technique of the later Carroll. Some of the verses in *The Rectory Magazine* remind today’s readers of something, however indistinct, about the famous *Alice* books. Consider just one example:

The Queen she fell into a swoon
 The porter in a fit
 The messenger looked round the room
 And then went out of it.³

Much later in life, after Dodgson had become a lecturer in mathematics and logic at Christ Church, Oxford, he suggested that some members of his family, presumably by way of recreation, construct an index to Tennyson’s “In Memoriam.” *An Index to “In Memoriam,”* produced with Tennyson’s permission, was compiled by Dodgson’s sisters and edited by him.⁴ It was published in London in 1862 by Edward Moxon & Co. and contains key-word-in-context-like entries of the following kind:

ANGUISH
 9. 4 My deeper a.
 BELL
 8.1 rings the gateway b
 10.1 I hear the b.
 28.1 The Christmas bells

As humorous as Carroll’s indexes to his childhood magazines and late novels may be and as serviceable, if uninspired, his index to Tennyson’s famous poem is, it is in the indexing system that Carroll devised for his personal correspondence that his real genius as an indexer may be seen. Lewis Carroll was a prolific correspondent (he once said that “One third of my life seems to go in receiving letters, and the other two thirds in answering them.”),⁵ writing to child friends, colleagues in academic disciplines, churchmen, publishers, theatre folk, politicians such as Lord Salisbury, etc. So numerous was his incoming and outgoing correspondence that he developed a letter register, a system for keeping track of the date, names, and subject matter of letters sent and received.

From 1 January 1861 until 8 January 1898, Carroll maintained his letter register, which reached 24 volumes. Alas, none of the register volumes have survived,

27	
29217	/90.
(217) Ap. 1 (Tu.) Jones, Mrs. am	27518
sendg. as present from self and Mr.	
J., a white elephant.	225
(218) do. Wilkins & Co. bill, for	28743
grand piano, £175 10s. 6d. [pd	221, 2
(219) do. Scareham, H. [writes from	
'Grand Hotel, Monte Carlo'] asking	
to borrow £50 for a few weeks (!)	⊙
⊙ (220) do. Scareham, H. would like to	
know object, for wh loan is asked,	
and security offered.	
218 (221) Ap. 3. Wilkins & Co. in pre-	
vious letter, now before me, you	
undertook to supply one for £120:	
246 decling to pay more.	
23514 (222) do. Cheetham & Sharp. have	
218 written 221—enclosing previous let-	
228 ter—is law on my side?	
(223) Ap. 4. Manager, Goods Statn.	
G. N. R. White Elephant arrived, ad-	
dresse d to you—send for it at once—	
'very savage'.	226

Note that these are Carroll’s whimsical “examples,” not actual entries from his letter register.

but we do know that the last entry number used was 98721.⁶ He explained how to create and maintain such a letter register in a little pamphlet entitled “Eight or Nine Wise Words About Letter Writing” published in 1890. Here are excerpts from his instructions together with a copy of some of his sample pages without which the instructions are of less utility. Unfortunately, it takes more than eight or nine words. Having procured a blank notebook, Lewis Carroll recommends that one proceed as follows:

Have a line ruled, in red ink, down each margin of every page, an “off the edge (the margin should be wide enough to contain a number of 5 digits, easily ...)

Write a precis of each Letter, received or sent, in chronological order. Let the entry of a ‘received’ Letter reach from the left-hand edge to the right-hand marginal line; and the entry of a ‘sent’ Letter from the left-hand marginal line to the right-hand edge. Thus the two kinds will be quite distinct, and you can easily hunt through the ‘received’ Letters by themselves, without being bothered with the ‘sent’ Letters; and vice versa.

I begin each page by putting, at the top left-hand corner, the next entry-number I am going to use, in full (the last 3 digits of each entry-number are enough afterwards); and I put the date of the year, at the top, in the centre.

I begin each entry with the last 3 digits of the entry number, enclosed in an oval (this is difficult to

28		
20225	/90.	
217	(225) Ap. 4. (P) Jones, Mrs. th	anks,
230	but no room for it at present, am	send-
	ing it to Zoological Gardens.	
223	(226) do. Manager, Goods Sta	ts, G.
	N.R. please deliver, to bearer	of this
	note, case containing White Ele-	phant
	addressed to me.	
223	(227) do. Director Zool. Gardens, (en-	
	closing above note to R.W. Manager)	
	call for valuable animal, presented to	
229	Gardens.	
(228)	Ap. 8. Cheetham & Sharp, you	222
	misquote enclosed letter, limit named	
	is £180.	237
(229)	Ap. 9. Director, Zoo, Gardens.	227
	case delivered to us contained 1 doz.	230
	Port—consumed at Directors' Ban-	
	quet—many thanks.	
225	(230) do. T Jones, Mrs. why	call a
	doz. of Port a 'White Elephant'?	
1331	do. T Jones, Mrs. 'it was a	⊙
joke		

reproduce in print, so I have put round-parentheses here). Then, for the first entry in each page, I put the day of the month and the day of the week: afterwards 'do' is enough for the month-day, till it changes: I do not repeat the week-day.

Next, if the entry is not a letter, I put a symbol for 'parcel' (see Nos. 243, 245) or 'telegram' (see Nos. 230, 231) as the case may be.

Next, the name of the person, underlined (indicated here by italics).

If an entry needs special further attention, I put [at the end; and, when it has been attended to, I fill in the appropriate symbol, e.g., in No. 222, that an answer was really needed (the 'x' means 'attended to') . . .

I give each entry the space of 2 lines, whether it fills them or not, in order to have room for references. And, at the foot of each page I leave 2 or 3 lines *blank* (often useful afterwards for entering omitted letters) and miss one or 2 numbers before I begin the next page.

At any odd moments of leisure, I make up the entry-book, in various ways, as follows:

(1) I draw a *second* line, at the right-hand end of the 'received' entries, and at the left-hand end of the 'sent' entries. This I usually do pretty well 'up to date'. In my Register the first line is *red*, the second is *blue*: here I distinguish between them by making the first thin, and the second thick.

(2) Beginning with the last entry, and going backwards, I read over the names till I recognize one as having occurred already: I then link the two entries together, by giving the one, that comes first in chron-

ological order, a 'foot reference': (see Nos. 217, 225). I do not keep this 'up to date', but leave it till there are 4 or 5 pages to be done. I work back till I come among entries that are supplied with 'foot references', when I once more glance through the last few pages, to see if there are any entries not yet supplied with head-references: their predecessors may need a special search. If an entry is connected, in subject, with another under a different name, I link them by cross-references, distinguished from the head- and foot-references by being written *further from the marginal line* (see No. 229). When 2 consecutive entries have the same name, and are both of the same kind (i.e., both 'received' or both 'sent') I bracket them (see Nos. 242, 243); if of different kind, I link them with the symbol used for Nos. 219, 220.

(3) Beginning at the earliest entry not yet done with, and going forwards, I cross out every entry that has got a head- and footreference, and is done with, by continuing the extra line *through* it (see Nos. 221, 223, 225). Thus, wherever a *break* occurs in this extra line, it shows there is some matter still needing attention. I do not keep this anything like 'up to date', but leave it till there are 30 or 40 pages to look through at a time. When the first page of the volume is thus completely crossed out, I put a mark at the foot of the page to indicate this; and so with pages 2, 3, &c. Hence, whenever I do this part of the 'making up', I need not begin at the beginning of the volume, but only at the *earliest page that has not got this mark*.

All this looks very complicated, when stated at full length: but you will find it perfectly simple, when you have had a little practice.

In an exhaustive study of the principles at work in the letter register, Professor Francine Abeles has shown that Carroll's letter register "employed in embryonic form twentieth century database concepts." She phrases the elements of Carroll's register in terms of modern database fields: for example, received/sent, name, precis, and the like, all may be viewed as separate fields. Consider what she has to say about the use of header and footer and fields:

Perhaps the most interesting aspect of the letter register from a database point of view is his use of footers and headers. The two received/sent files are connected through them on the Name key field used to identify a record. For a pair of letters, the one that is chronologically first has a foot-reference; the other a head reference. This establishes a linked list of records in logical order where each of the two link fields holds the address of the next record in the sequence. Actually, this is a doubly linked list indexed by Name, starting with the

20233	/90.	
(233)	Ap. 10. (Th) Page & Co. orderg Macaulay's Essays and "Jane Eyre" (cheap edtn).	
242	do. Aunt Femina—inving for 3 or 3 days after the 15th.	236
(235)	do. Lon. and West. Bk. have recevd £250, pd to yr Acct fm Parkins & Co. Calcutta	[en]
234	(236) do. Aunt Femina—cannot possibly come this month, will write when able.	
239	(237) Ap. 11. Cheetham, and Co. return letter enclosed to you.	[x]
240	(238) do. Morton, Philip. Could you lend me Browning's 'Dramatis Personæ' for a day or 2?	
245	(239) Ap. 14. Aunt Femina, leaving house at end of month: address '136, Royal Avenue, Bath.'	236
(240)	Ap. 15. Cheetham and Co., returning letter as reqd, bill 6/6/8.	237
		244

footer and ending with the final header He used a second linked list for letters on the same subject, with the letter chronologically later having the notation in its key field. This type of cross-referencing would now be called multithreading. It places the same record in one or more chains, letters having references to other letters, without making a duplicate entry. His objective probably was to link chains of letters that could be of interest because they involved the same subject.

Since each letter or other item was entered into the register sequentially by date, the doubly and singly linked lists provided direct (random) access by the value of the key field, name, or subject, respectively. After retrieval, the letters could be processed sequentially using a key value.

All of this stems from the intensely orderly mind of Lewis Carroll, who created in the *Alice* books the greatest nonsense literature in the English language, and much more besides.

Endnotes

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- Ibid. 43.
- Crutch, Denis. *The Lewis Carroll Handbook*. Hamden, CT: Archon House, 1979, 21.
- Cohen, Morton N. *The Letters of Lewis Carroll*. New York: Oxford University Press, 1978, I, 336.
- Ibid. xvi.
- Carroll, Lewis. *Eight or nine wise words about letter writing*. Reprinted in *The Complete Works of Lewis Carroll*. London: Nonesuch Press, 1939, 1099–1104.
- Abeles, Francine. "An Early Database: Lewis Carroll's Letter Register." In *Jabberwocky: The Journal of the Lewis Carroll Society* 19(3/4), 14.
- Ibid. 11–12.

29242	/90.	
(242)	Ap. 15. (Tu) Page & Co. bill for books, as ordered, 15/6	233
(243)	do. ¶ do. books	247
240	(244) do. Cheetham and Co. can understand the 6/8—what is £6 for?	
248	(245) Ap. 17. ¶ Morton, P. 'Dramatis Personæ', as asked for.	238
221	(246) do. Wilkins and Co. with bill, 175/10/6, and ch. for do.	en
250	(247) do. Page and Co. bill, 15/6, postal £107258 for 15/- and 6 stps.	
243	(248) Ap. 18. Cheetham and Co. it was a 'clerical error' (!)	244
(249)	Ap. 19. Morton, P. returning Browning with many thanks.	
(250)	do. Wilkins and Co. receiptd bill.	246

Baldo, Hector D. Cantú and Carlos Castellanos, September 18, 2022



The First American *Wonderland* Board Game (Probably)

SARAH K. CROTZER

Over time, well-known stories take on a kind of cultural shorthand. It is perhaps inevitable that one or the other of Lewis Carroll's *Alice* books should be casually identified as "the one with the croquet game," "the one with the talking flowers," or "the one with the Cheshire cat." Perhaps the most common way to identify each book is to say that one is "about" cards and one is "about" chess. Games are inexorably associated with the *Alice* series, not just in Dodgson's logic puzzles and riddling wordplay, but right there on the surface. Even the act of interpreting the *Alice* books, this far removed from their original cultural context, is a sort of game for each new reader.

It is unsurprising, then, to learn that *Alice* and her adventures were adapted quickly into the world of commercial games, well before the close of the nineteenth century. What is harder to discern is how many of those earliest games have survived, either through physical examples or documentation. We can be certain of two early card games, Selchow & Righter's *The Game of Alice in Wonderland* (1882) and Parker Brothers' *Wonderland* (1895), because they were produced by two big American game publishers who flourished throughout most of the twentieth century.¹ It is impossible to know what games by smaller companies have been lost to the vagaries of time—especially as components without boxes or rulebooks have been known to pop up on eBay and Etsy, sometimes leaving sellers as baffled as everyone else.

What we can be reasonably sure of is that card games came first. Dayna Nuhn Lozinski's excellent research allows us to date several early games, including the two above, which were released within Dodgson's own lifetime. My own genre of interest—board games—takes us well beyond World War I and into the Jazz Age. Its exact genesis may be unclear, but all indications suggest that the earliest American *Alice* board game—and possibly the earliest *Alice* board game outright—came into existence in 1923, just two years before the 60th anniversary of *Alice's Adventures in Wonderland*.

NOBLE & NOBLE: BEGINNINGS

As with Selchow & Righter's card game, the earliest board game is the product of a New York publisher. The question of exactly *which* New York publisher leads us into a small historical mystery.

The history of the first publishing company, Noble & Noble, is largely an enigma, dependent entirely on fragmentary details from the life of bookseller Gilbert Clifford Noble.² Noble lived the dream of a self-made businessman, working his way up the ladder as a clerk, a junior partner, and finally the owner of a New York City bookselling institution. In 1886, fresh out of Harvard, he joined the nascent Arthur Hinds & Co.;³ in 1917, as senior partner, he saw the same store reborn for the last time as Barnes & Noble, a company that has lasted to the present day.⁴ Noble & Noble is an entirely separate entity, born out of Noble's attempts to help his sons into business. His eldest son, Lloyd, was eager to follow his father into business when he graduated from Harvard in 1912, and together, they set up the Lloyd Adams Noble Publishing Company.⁵ When Lloyd left for the army at the start of World War I, however, Noble realized he was becoming overwhelmed.⁶ He quickly took on a new, younger partner in his main company (William Barnes),⁷ and when his second son, Kendrick, was honorably discharged from the Marines, Noble began trying to convince him to join the family publishing business. Finally, in 1921, he succeeded, and the name was changed to Noble & Noble Publishing Company.⁸

Noble & Noble opened its doors to sell and publish educational books and materials, and by 1923, they were located at 76 East Avenue⁹—a location apparently leased to them by children's book and games publisher Samuel Gabriel & Sons.¹⁰ Concurrently, Stoll & Edwards—which, on February 12, 1921, *Publishers' Weekly* had called "a new firm . . . [carrying] a line of toy books and games"¹¹—was listed in the same directory at 23 E. 66th Street.¹² A reader would be forgiven for wondering what one company has to do with the other; however, it is around that same date that we seem to lose track of their individuality, and their products become confusingly intertwined.

The Association of Games & Puzzles International (AGPI) has, in its database, an apparent rulebook from a Noble & Noble games compendium, *4 New Party Games My Children Love*.¹³ Art from four board games is shown—*Simple Simon*, *Heart and Arrow Game*, *Bluebirds*, and *Alice in Wonderland*—with rules for the first three, all of which are copyrighted 1922, as is the compendium itself. (*Alice* has neither date nor rules.) The

remaining sheet or side of the rulebook lists a long series of children's games under the branding "Games My Children Love Best of All."¹⁴ The listed line-up stretches to six card games, ten board games, and eight "puzzle games" (jigsaw puzzles), some of which may never have been released.¹⁵ I have not found physical evidence that *any* of the ten "lost" board games were published by Noble & Noble themselves, including three of the games named above, but the first four on the long list—*Cinderella*, *Alice in Wonderland*, *Treasure Island*, and *Santa Fé Trail*—came out under the Stoll & Edwards imprint, with the rules copyrighted by Noble & Noble, either in 1923 (the first three games) or 1924.

It would seem, perhaps, that Noble & Noble simply decided against marketing their own games and licensed them out to a second company for distribution. However, all six card games *were* published under the name of Noble & Noble Co., Inc., with 1922 copyright dates and the "Games My Children Love Best of All" moniker. To make the confusion worse, I have found examples of two of these titles, with minimally altered box designs, crediting Stoll & Edwards instead of Noble & Noble.

There is too much missing information to create a full timeline, nor can it be confirmed that the Stoll & Edwards editions of the games were sold as early as 1923 or '24. (We can't even be sure the Stoll & Edwards editions didn't come *first*, although that's nearly as confusing to contemplate!) We can only state with certainty that the *Game of Alice in Wonderland* released by Stoll & Edwards has identical board art to that shown in the Noble & Noble rulebook, reaffirming the apparent connection between the two publishers.

Stoll & Edwards:
Game of Alice in Wonderland,
First Edition

With the caveat that it may have been preceded by an edition printed under the name of Noble & Noble, and that it may have been printed later than the 1923 copyright date, the earliest Stoll & Edwards version will henceforth be referred to interchangeably as "the first edition" and "the 1923 edition."

According to *Publishers Weekly*, Stoll & Edwards (S&E) was started by "a group of travelers well known to the trade."¹⁶ These traveling salesmen were H. S. Stoll, who would stay with the company until 1935; W. H. Edwards; John Coyle; and A. Wessels. From the outset, their remit was to publish books and games for children. The same issue indicates publication of editions of *Arabian Nights* and Anna Sewell's *Black Beauty* "in words of one syllable," as well as a cut-out book, a "combination book and train," and more. Since they were already in the business of adapting classic children's literature, it makes sense that Stoll & Edwards would publish games of a similar kind. Furthermore, according to games scholar Anne D. Williams, Stoll was a veteran of game

publishing, having worked for McLoughlin Brothers from around 1900 to 1920, when the company was bought out by Milton Bradley.¹⁷ She also says that Stoll & Edwards "bought out part of the Noble & Noble book line" in 1928—another potentially useful piece of the puzzle, but one I have not been able to confirm or expound upon.

The earliest game I can verify under the Stoll & Edwards label is *Game of Black Beauty* (1921); however, it has a very different size and style from *Game of Alice in Wonderland* and the Noble & Noble titles, which allows us to draw a few further inferences about the extent to which those games were designed as a series.

Game of Alice in Wonderland is a simple spin-and-move game, typical of cheap children's games throughout the twentieth century, in which players race to the finish. In his *History of Board Games*, historian David Parlett uses the term "race games" for this category;¹⁸ I will use "racing games," for clarity. While commonly dismissed by gaming enthusiasts today, these pure luck games can be entertaining and diverting pastimes as light, social activities, especially when children are involved. However, to hold players' interest, they require tension. Will your opponent get a lucky break? Will you roll the wrong number on the die? A good racing game depends on the constantly shifting fortunes of a fast-paced race.

That kind of tension can be created easily in a few different ways. Racing games since the Ancient Egyptian *senet* have triggered consequences when one player's piece lands on another's, while the Italian *Royal Game of the Goose*—the fifteenth-century progenitor of most twentieth-century racing games—kept play lively through specific "hazard" spaces, as well as spaces that provided rewards. Out of 118 spaces, *Alice* includes just ten hazards ("Go back 3," "Wait one turn," etc.) and nine rewards ("Go ahead 4 spaces," etc.), with no rule regarding two players sharing one space. Of course, in a single game, many rewards and hazards are also skipped, meaning no one player is likely to be much deterred from their original course. Not only does that lead to a significant first player advantage . . . well, it just isn't very much fun!

Fortunately, *Game of Alice's* aesthetics are of far greater interest. A number of scenes from *Alice's Adventures in Wonderland* are rendered on the board's skin, brought to life through quick little pen strokes and hand lettering (Figure 1—see note). These include Alice reaching for marmalade as she falls down the rabbit hole, advice from the Caterpillar, a whiskery Cheshire Cat, and three steaming cups of tea representing the Mad Tea Party (Figure 2). There is no attempt to mimic the work of Sir John Tenniel, but the charm of the art is amplified by a tastefully restricted color palette of black, white, and a pale green that offsets the twisting game track, which is made up of bright red-orange spaces.

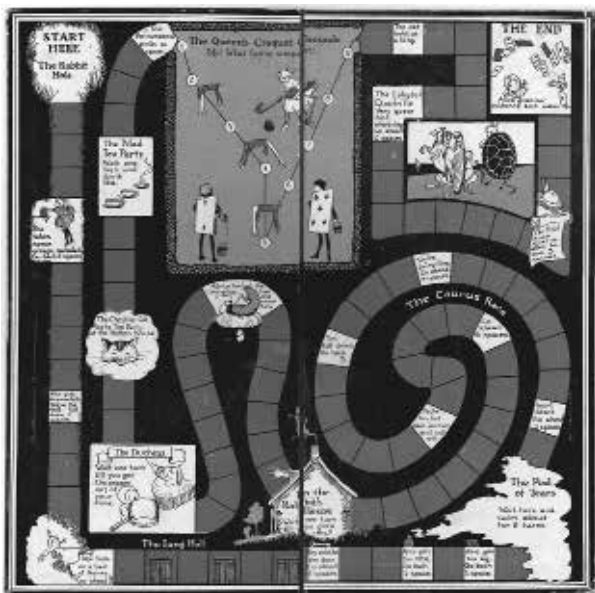


Figure 1. Board label for Stoll & Edwards' Game of Alice in Wonderland. This is the 1927 game label, but it is identical to the 1923 aside from a narrow strip around the extreme edge. All pictures from the author's collection.



Figure 2. Four close-up examples from the Game of Alice board.



Figure 3. Box lid illustration for Game of Alice. Again, this is the 1927 edition, which has an identical illustration to the 1923 edition. However, they are distinctly different shades of blue.

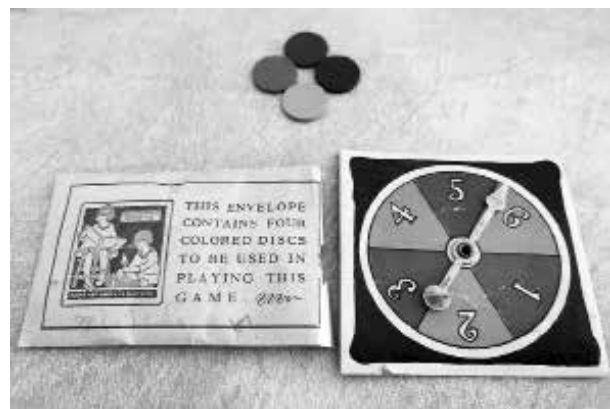


Figure 4. Spinner and all four wooden discs, with their paper envelope, from the 1923 edition.

The box art (Figure 3—see note) and indicator (spinner) are drawn in a similar style, with color palettes that correspond to each other, if not the board. In fact, the hand-drawn spinner illustration helps to suggest that *Game of Alice* was designed in series with *Game of Cinderella*, *Game of Treasure Island*, and *Game of Santa Fé Trail*, all of which include an identical component in the same colors, as well as an identical set of four 3/4-inch wooden discs for playing pieces (Figure 4). All four

games were likely drawn by the same artist, with each board and box printed in a different restricted color palette and each bearing an identical, stylized “S&E” logo on the box lids. There was obviously some real intention to coordinate these titles.

In fact, the artistic style of the *Game of Alice* and its “sister” games implies a direct lineage from the six Noble & Noble/Stoll & Edwards card games, each of which uses a palette of black, white, and one other color.

Those card games were designed by sisters Arsina Hauk and Grace Hauk Gilman, who were credited on the rule sheets; they are also credited for *Simple Simon*, *Hearts and Arrow Game*, and *Bluebirds*, way back in the 4 *New Party Games* rulebook. According to her great-niece, Arsina moved to the New York City area to become a commercial artist, having developed one or more games with her sister while homesteading in the late 1910s.¹⁹ It is an appealing possibility that the Hauk sisters devised the entirety of NOBLE & NOBLE's card and board game output, although close examination of the art—which is less delicate on *Alice*, *Cinderella*, *Treasure Island*, and *Santa Fé Trail*—suggests that Arsina started to draw more quickly, or even that another artist may have been directed to imitate her style.²⁰

This first version of the game bears the credit “Copyright 1923 NOBLE & NOBLE” at the foot of its rule sheet. This, along with a few other details, would be modified in the next iteration of *Game of Alice*.

Stoll & Edwards:
Game of Alice in Wonderland,
Second Edition

The second Stoll & Edwards version was released later in the 1920s, but exactly when is unclear. However, several copies, including my own, have been found with an identical, accordion-style Stoll & Edwards booklet. In addition to *Game of Alice* and its sister titles, the brochure advertises an array of S&E products, including these games: *Picture Building Game* (1924), *Adventures of Tom Sawyer and Huck Finn* (1925), *Scouting* (1926), *Heck* (1926), and *Quizzer Questionnaire* (1927). Nothing in the brochure post-dates 1927, so without better evidence, it seems reasonable to regard this as the “1927 edition” of the *Alice* game.

The most significant change is that *Game of Alice* is now “Two-Games-in-One,” as it helpfully indicates on the long aprons (flaps) of the box lid. While the board seems unchanged from its original printing, flipping it over reveals another pastedown label on the back. This is a traditional eight-by-eight checkerboard, designed in a complementary scheme of orange and green (Figure 5), with anthropomorphic figures of checkers and chess pieces surrounding the squares in a border (Figure 6). All such games in the Two-Games-in-One series feature this checkerboard on the back, but the colors are always the same, meaning it coordinates only with *Game of Alice*. Curiouser and curiouser!

The included advertising booklet lists a total of six titles that were included in Stoll & Edwards' new Two-Games-in-One series (Figure 7). Four of them are our old friends from 1923 and '24: *Game of Alice*, . . . *Cinderella*, . . . *Treasure Island*, and . . . *Santa Fé Trail*. These are joined by two more reprints: *Lost in the South Seas*, copyrighted 1924, and *Game of Black Sambo* (n.d.—I have only been able to find incomplete copies). *South*

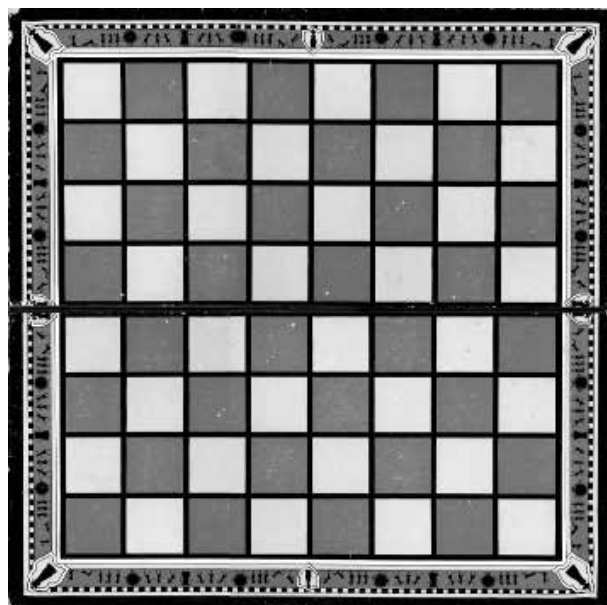


Figure 5. The checkerboard label from the back of the 1927 board, which is common to all of Stoll & Edwards' “Two-Games-in-One” series.



Figure 6. Close-up of the illustrative border around the checkerboard.



Figure 7. The Stoll & Edwards pamphlet inside the 1927 *Game of Alice* box includes this advertisement for the “Two Games-in-One” series.



Figure 8. Spinner, pawns, and examples of checkers from the 1927 edition. Originally, the checkers were housed in a small box of their own.

Seas is based on Daniel Defoe's *Robinson Crusoe*, upholding the literary theme, and may have been designed and released with the others; it seems likely to have been the work of the same artist. The final game is an outlier. Despite every expectation that it would adapt Helen Bannerman's famous story about a little boy who outsmarts tigers, it is, instead, a supposedly "comic" game of racist stereotypes all too common for this period. Crucially, the board art has a credited artist—M. E. Ohrenschall—whose style does not match the other five titles.

Although it has the same design, the spinner in this edition of *Game of Alice* is slightly larger than the previous one, and printed in different colors. In addition, the wooden discs have been replaced by 1 1/2" turned, wooden pawns (Figure 8), with each rule sheet amended appropriately. The copyright credit has also been altered. *Alice's* now reads: "Copyright 1923 by N. & N., N. Y."

Stoll & Einson:
**Down the Rabbit's Hole
with Alice in Wonderland**

Nothing lasts forever. If Stoll & Edwards was riding high enough to buy out another publisher's products in 1928, their fortune seems to have turned with the onset of the Great Depression. Williams reports that Stoll & Edwards dissolved in 1932, and that H. S. Stoll went solo for a year thereafter.²¹ In 1934, however, a new company emerged: Stoll & Einson. This venture saw Stoll joining forces with Morris M. Einson, whose other company, Einson-Freeman, made card-based advertising and window displays and "rode to fame on the Depres-

sion jigsaw puzzle craze in 1932–33."²² When that trend abated, it seems Einson decided to take his chances with the games market. Stoll & Einson and Einson-Freeman operated in the same space, made similar products, and even displayed at trade shows together with their Playjoy and E-F's Funland brands. However, they had different audiences in mind: Most Stoll & Einson games sold for a dollar, while Einson-Freeman games ranged from 10 to 25 cents.²³

In her 1997 article, Williams notes that fifteen Stoll & Einson games have been identified, and that nine are "identical" to games originally published by Stoll & Edwards. Although most go unnamed, she mentions *Game of Treasure Island* and *Adventures of Tom Sawyer and Huck Finn*, while suggesting that others, including *Game of Black Sambo* and *Game of Cinderella*, were adapted by Einson-Freeman.²⁴ The reality is actually a little more complicated than that. Einson-Freeman's *Cinderella's Glass Slipper* was an entirely new and separate game, as was their *Game of Little Black Sambo* (this time, yes, based on the Bannerman story).

Instead, it appears that Stoll & Edwards games only ever "evolved" into Stoll & Einson products—and they did, in fact, change substantially. In 1934, all six of the titles that had been reprinted as S&E's Two-Games-in-One series in the late '20s were redesigned under the new Playjoy brand. Although they returned to their original compositions without a checkerboard, none of the six was identical to its predecessor, turned wooden pawns aside. Each boasted new, redrawn board art printed in four colors, as well as new titles. For four of them, this meant dropping the *Game of* appellation; the games were simply known as *Cinderella*, *Treasure Island*, and so on, while *Lost in the South Seas* became *Marooned in the South Seas*. Possibly to avoid a conflict with Milton Bradley, who released their own *Alice in Wonderland* (1933) game to promote the Paramount Pictures film, S&E's *Alice* game received a rather more complex redesignation.

The game structure of *Down the Rabbit's Hole with Alice in Wonderland* is identical to its Stoll & Edwards forebears, and at a passing glance, the board's skin seems to be recolored, not redrawn. However, close examination reveals that while care has been taken to make it resemble the original, it is an entirely original piece of art (Figure 9). Most notably, there has been a clear attempt to revise Alice and the characters of Wonderland to better resemble Sir John Tenniel's illustrations. Lettering on the board has also been standardized (Figure 10). While the overall effect appears "cleaner," the game has lost a great deal of its charm, particularly as the art's dominant elements of yellow track spaces on a red background render it quite garish.

The box art follows in kind (Figure 11). The graphic illustration of the Stoll & Edwards box has been replaced by a painting, mostly in warm tones, of a blonde

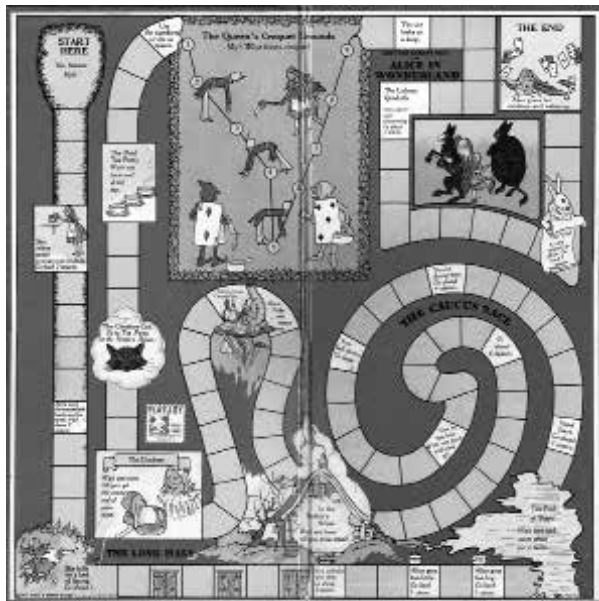


Figure 9. Board label for Stoll & Einson's Down the Rabbit's Hole with Alice in Wonderland.



Figure 10. Four close-up examples from the Down the Rabbit's Hole board.

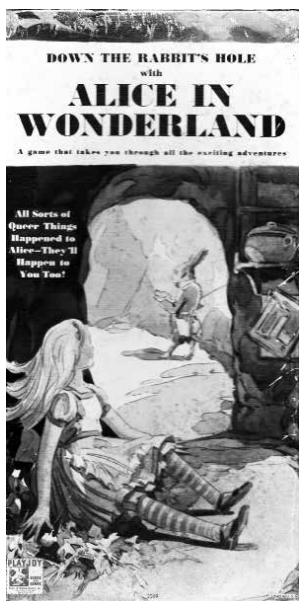


Figure 11. Box lid illustration for Down the Rabbit's Hole.



Figure 12. Spinner and pawns from Down the Rabbit's Hole.

Alice in a red dress. She has obviously just completed her fall and is turning her head to see a departing White Rabbit in a green jacket. A wide yellow banner at the top displays the title and subtitle in black letters, while a legend in white next to Alice's head reads, "All Sorts of Queer Things Happened to Alice—They'll Happen to You Too!" Aside from the obvious hyperbole, this message, alongside the illustration, puts one in mind of cheap yellow fiction. It is a very odd presentation of an extremely tame children's game.

As noted, the player pawns remain the same, while the spinner is roughly $2/3$ the size of the original (Figure 12). In a cost-cutting maneuver, the rules have moved to the inside of the box lid, where we learn a probable reason for the brand-new art. All reference to Noble & Noble is gone, and the game is "Copyright, 1934" to "STOLL & EINSON GAMES, INC., Publishers."

There is no telling how long *Down the Rabbit's Hole* remained available to buy, but it cannot have been in production for more than two years. According to Wil-

liams, H. S. Stoll “left the partnership within a year, for unspecified reasons,” and the Playjoy line was folded into Einson-Freeman in 1935.²⁵ The writing was on the wall: After several tortured attempts to reorganize, Einson-Freeman closed its doors and sold its stock to a rival, Marks Brothers, in early 1936.²⁶

Elsewhere in the United States, bigger and more powerful creators saw the cultural currency of Lewis Carroll’s great works. In 1935, Parker Brothers released its *Alice in Wonderland*, a spelling game that is probably the first board game to use Tenniel’s actual illustrations (as opposed to close copies). On the opposite side of the country, Walt Disney was wrangling with ways to bring an animated *Alice* to the silver screen—one that would eventually inspire a few games of its own. By the time Disney’s *Alice in Wonderland* was released in 1951, the first board game and all of its publishers were long gone, consigned to the realms of half-memory like Alice’s own curious dreams.

BIBLIOGRAPHIC DETAILS FOR COLLECTORS

Game of Alice in Wonderland

Stoll & Edwards, Co., Inc.

First Edition (ca. 1923)

BOX LID: The two-part pasteboard box measures 8 9/16" × 16 7/16". The box lid is covered with white paper that is fully printed with a multi-color design in black, Mediterranean blue, red, and white. (The overall effect is of a “blue-green box.”) The title reads: “GAME OF ALICE IN WONDERLAND” in black letters with white edging. The illustration below the title is a giant (playing card) diamond, with a club-shaped cut-out showing scenes from “Advice from a Caterpillar,” “A Mad Tea-Party,” and “The Caucus Race.” At the base is the stylized “S&E | GAMES” logo in black with white edging, followed by “MADE IN U.S.A. STOLL & EDWARDS EDWARDS CO INC. NEW YORK, N.Y.”

BOX LID APRONS AND BASE: The lid aprons (flaps) continue the printed illustration (solid blue) but are devoid of any text. The box base is standard pasteboard.

BOARD: The 15 14/16" × 15 14/16" bi-fold board is covered in black paper. One surface also has a pictorial pastedown label with art printed in black, red-orange, pale green, and white. The illustration depicts a long, winding path of spaces starting in the upper-left corner, labeled “START | HERE | | The Rabbit | Hole.” The path is punctuated with illustrations and instructions corresponding to Carroll’s novel, including “In the | Rabbit’s | House,” “The Mad | Tea Party,” and “The Queen’s Croquet Grounds.” The path concludes in the upper-right corner with “THE END | Alice gives her | evidence and wakes up.” In the lower-left corner is a copyright

notice: “COPYRIGHT 1923 BY NOBLE & NOBLE, NEW YORK, N.Y. PRINTED IN U.S.A.”

SPINNER: The cardboard spinner measures 3 1/4" × 3 3/8", covered in black paper on one side and a pictorial pastedown label on the other. The illustration on the label, including segments numbered 1–6, is printed on the label in black, blue, red, and white, matching the box lid illustration. An eyelet punched through the spinner sets a flat metal arrow measuring 2 5/16" above the pictorial label.

RULE SHEET: The game comes packed with a 5 9/16" × 7 1/2" rule sheet printed in black on one side of white stock. The header reads: “INSTRUCTIONS FOR PLAYING | Game of Alice in Wonderland | For Two to Four Players.” The instructions refer to “one indicator and four circular discs” used for play. The base of the sheet bears the legend “Stoll & Edwards Co., Inc. | New York, N. Y. | Copyright 1923 by Noble & Noble.”

ADDITIONAL COMPONENTS: The game includes a paper envelope of white stock that is 4 1/4" × 2 1/2", with an illustration of two children reading and playing printed in dark brown. The illustration includes the words “STOLL & EDWARDS | COMPANY INC.” and, at its base, “BOOKS AND GAMES TO PLAY WITH.” Alongside the illustration is written: “THIS ENVELOPE | CONTAINS FOUR | COLORED DISCS | TO BE USED IN | PLAYING THIS GAME.” The envelope contains four coated wooden discs—one each of red, blue, yellow, and green—that are 3/4" across and less than 1/16" thick (2 mm, to be exact).

Game of Alice in Wonderland

Stoll & Edwards Co., Inc.

Second Edition (ca. 1927)

BOX LID: The two-part pasteboard box has measurements that are identical to the first edition. The lid retains the title and design from the first edition, but the illustration is now printed in black, periwinkle blue, red, and white. (The overall effect is of a “purplish-blue box.”) At the very base of the top, below the publisher (“NEW YORK, N.Y.”), there reads in tiny letters: “COPYRIGHT 1923, N. & N., N.Y.”

BOX LID APRONS AND BASE: The lid aprons (flaps) continue the printed illustration (solid periwinkle blue). Aprons along the length of the lid are marked “TWO GAMES IN ONE” in wide, black letters. Aprons along the width display “ALICE IN WONDERLAND” in narrower black letters. The box base is covered in pale green paper.

BOARD: The inner side of the 15 14/16" × 15 14/16" bi-fold board is identical to that in the first edition, although the label’s edges have been revised and extended slightly with a black border, to avoid using black paper underneath. The outer side is

also covered in a pictorial pastedown label with art printed in black, red-orange, pale green, and white. This is a traditional eight-by-eight square checker or chessboard, surrounded with a 7/8" border of anthropomorphic chess pieces and checkers. No copyright notice is present on either side of the board.

SPINNER: The cardboard spinner measures 3 7/16" × 3 7/16", covered in black paper on one side and a pictorial pastedown label on the other. The illustration on the label is identical to the first edition but printed in a different color scheme: black, red-orange, pale green, and white, matching both sides of the board. The arrow is also identical to the first edition.

RULE SHEET: The game comes packed with a 5 1/4" × 7" rule sheet printed in black on one side of white stock. The header and instructions are identical to the previous edition, except for the reference to "one indicator and four pawns distinguished by different colors." The base of the sheet bears the legend "Stoll & Edwards Co., Inc. | New York, N. Y. | Copyright 1923 by N. & N., NY."

ADDITIONAL COMPONENTS: The game includes four 1 1/2" turned and painted wooden pawns—one each in red, blue, green, and yellow—as well as a full set of sixteen painted wooden checkers (eight each of red and black) that are 1" in diameter and 1/4" thick. Evidence from advertising, as well as other S&E games, indicates that these originally came in a small paper box that fit inside the game box base's cavity, but I have yet to see such an item.

Down the Rabbit's Hole with Alice in Wonderland *Stoll & Einson (1934)*

BOX OUTER LID: The two-part pasteboard box measures 8 9/16" × 16 1/2" × 1 5/16". The illustration on the box lid is printed in full color, with a yellow bar across the top and the title in black: "DOWN THE RABBIT'S HOLE | with | ALICE IN WONDERLAND | A game that takes you through all the exciting adventures." The illustration depicts Alice in red, having landed at the bottom of the rabbit hole, turning to look at the White Rabbit in green. Above her head white lettering reads: "All Sorts of | Queer Things | Happened to | Alice—They'll | Happen to | You Too!" The red-and-white Playjoy brand logo appears in the lower left of the illustration.

BOX INNER LID: The rules are printed inside the lid in black. The header reads: "No. 2209 | DOWN THE RABBIT'S HOLE WITH | ALICE IN WONDERLAND | For Two to Four Players." The disclaimer below the rules reads: "Copyright 1934 | STOLL & EINSON GAMES, INC. Publishers, | LONG ISLAND

CITY, N.Y." The Playjoy and governmental National Recovery Association (NRA) logos appear on either side of this disclaimer.

BOX APRONS AND BASE: Aprons along the length of the lid continue the full-color illustration. Aprons along the width are printed in solid yellow, bearing the title in black, the Playjoy brand logo in red and white, and a small disclaimer in black: "©1934 STOLL & EINSON GAMES, Inc., Long Island, N. Y." There is also a small black, white, and pink portrait of Alice. The box base is covered in yellow paper.

BOARD: The 16 3/16" × 16 3/16" board is covered in turquoise green paper with a pressed pattern. One surface also has a pictorial pastedown label with art printed in black, red, yellow, pale green, light blue, and white. Although at first glance the art may appear identical to the earlier editions, it has been drawn by a new artist as a close copy of the original. Several characters, including Alice herself, have been made to reflect the John Tenniel illustrations more closely. In the lower-left corner is a copyright notice: "©1934 STOLL & EINSON GAMES, Inc., Long Island City, N. Y."

SPINNER: The cardboard spinner measures 2 1/2 × 2 9/16", with a flat metal arrow measuring 1 11/16" on one side, which is covered in yellow paper. The illustration, including segments numbered 1–6, is printed on the paper in black, red-orange, and green.

ADDITIONAL COMPONENTS: The game includes four 1 1/2" turned and painted wooden pawns that are identical to those of the previous edition.

Thanks to Nicolas Ricketts at the Strong Museum of Play, Rick Tucker with the Association of Games and Puzzles International, and especially Peter E. Hanff.

Endnotes

¹ Dayna Nuhn Lozinski, "You're nothing but a pack of cards": *Alice in Wonderland* themed card games," *Ephemérist*, no. 194 (Autumn 2021): 20–23.

² In part, this is the result of the proliferation of its sister company, Barnes & Noble, and the decision to focus B&N's own corporate history on the other partner, William Barnes. The selective nature of the Barnes & Noble "story" works to obfuscate the details of Gilbert Clifford Noble's activities around this time. As a result, there is a lot of conflicting information about Noble & Noble, including some that suggests Barnes & Noble bought them out in the 1930s, or that they were, to begin with, the same business. I have chosen to accept the family memoir composed by Noble's granddaughter, Betty Turner, as the basis of my own comments on Noble, with clarification from additional sources when possible.

- ³ Betty Turner, *The Noble Legacy: The Story of Gilbert Clifford Noble, Cofounder of the Barnes & Noble and Noble & Noble Book Companies* (New York: iUniverse, 2006), 65.
- ⁴ Turner, *Noble Legacy*, 131.
- ⁵ Kayla Morgan, *Barnes and Noble: Groundbreaking Entrepreneurs* (Edina, MN: ABDO Publishing, 2010), 52.
- ⁶ Morgan, *Barnes and Noble*, 61–62.
- ⁷ *Ibid.*, 66.
- ⁸ *Ibid.*, 69.
- ⁹ *General Directory of New York City Embracing the Boroughs of Manhattan and the Bronx, 1922–23* ed. (New York: R. L. Polk & Co., [1923]), 1336.
- ¹⁰ Turner, *Noble Legacy*, 138.
- ¹¹ *The Publishers' Weekly* 99, no. 1 (Jan–March 1921): 457, accessed September 30, 2022, https://www.google.com/books/edition/The_Publishers_Weekly/SW4yAQAA-MAAJ.
- ¹² *General Directory*, 1694.
- ¹³ *Games My Children Love Best of All* (New York: Noble & Noble, 1922), accessed September 30, 2022, http://www.gamecatalog.org/rules/Noble+Noble_4PartyGames.pdf.
- ¹⁴ The “___ My Children Love” branding seems to be a common feature of Noble family products. On page 133 of her book, Turner reports that an earlier Noble family business, the Lloyd Adams Noble Publishing Company, published, among other similarly named products, *Mother Goose Songs My Children Love*—a book later reprinted by Stoll & Edwards.
- ¹⁵ *Games My Children Love*.
- ¹⁶ *Publisher's Weekly*, 457.
- ¹⁷ Anne D. Williams, “Einson-Freeman: Depression ‘House of Fads,’” *Game Times* 12, no. 32 (June 1997): 8.
- ¹⁸ David Parlett, *Parlett's History of Board Games* (Brattleboro, VT: Echo Point Books & Media, 2018), 8–9.
- ¹⁹ Jane Gilman, “Background history on Animal Fair,” August 21, 2016, post on BoardGameGeek.com forum, accessed September 30, 2022, <https://boardgamegeek.com/thread/1625394/background-history-animal-fair>.
- ²⁰ Rick Tucker of the Association of Games and Puzzles International (AGPI) has directed me to more Noble & Noble copyright listings that credit the Hauk sisters: one of these includes *4 new party games my children love*, with a specific copyright for *Simple Simon*; the same page includes *4 new fairy stories my children love*, with a specific copyright for *Cinderella*. Curiouser and curiouser. *Library of Congress Copyright Office Catalogue of Company Entries*, vol. 19, No. 10 (Washington, DC: Government Printing Office, 1922), 31218, accessed September 30, 2022.
- ²¹ Williams, “Einson-Freeman,” 8.
- ²² *Ibid.*, 4.
- ²³ *Ibid.*, 10.
- ²⁴ *Ibid.*
- ²⁵ *Ibid.*
- ²⁶ *Ibid.*, 11.



Edward Frascino, *The New Yorker*, January 15, 1990



Polyxena Solovyova (Allegro) & Her Silver-Age Russian Alice

VICTOR FET

As one watches Russia and its culture quickly falling apart today in the midst of its mad aggression in Ukraine, I look back at my Russian Carrolliana, which I have pursued for fifty years. It all started with the first *Wonderland* I read as a child in Siberia, in a clumsy translation by Olenich-Gnenenko (1958), or with Samuil Marshak's faithful rendering of "Father William" (1959).

In 1973, I came across an article by Nina Demurova (1930–2021),¹ which inspired me to attempt the first ever Russian *Hunting of the Snark* translation in 1975.² It was in this article that I first encountered the name of Polyxena Solovyova and her alias, Allegro. Demurova—who gave my generation her own brilliant translations of both Alice books (1967)—only briefly mentioned Allegro as a 1909 *Wonderland* translator, but gave credit where it was due. For example, Demurova noted that it was Allegro who invented an ingenious, very Carrollian one-letter pun for the Mouse, used in the Mouse's Tale (Tail) story: *khvastun'ia* ("one who boasts") / *khvostun'ia* (an invented word, "one who has a tail, *khvost*"); the two words sound identical in Russian.

Polyxena (also spelled Poliksena) Solovyova (1867–1924) had a remarkable family background. Her father, the famous historian Sergey Solovyov, also served as a Rector (President) of the Moscow University. Polyxena was the youngest of twelve children. Her brilliant brother Vladimir Solovyov (1853–1900) was one the most influential religious philosophers in Russia, a mystic visionary, a poet, and one of the founders of Russian Symbolism.

Very early, Polyxena became a poet and also a skilled artist who illustrated her own books. She was a moody child and later complained that her pen name "Allegro" did not fit her, since it implied a vivacious, optimistic personality. Her first poems were published in 1885, the first book in 1899. Polyxena studied at the Moscow School of Painting, Sculpture and Architecture; her exquisite black-and-white book illustrations remind one of Aubrey Beardsley, weaving Russian folkloric motifs together with a Westernized, decorative style.

Symbolism, a brief movement in philosophy and literature to which Solovyova belonged, started in the 1890s; it was probably the most original intellectual

movement of the "Silver Age." This term refers to the time of brief flourishing of Russian culture before the 1917 Communist *coup-d'état*. The term "Silver Age" is used in comparison to the "Golden Age," 1820s–1830s, personified by Alexander Pushkin (1799–1837) and his contemporaries. A good poet and artist, Solovyova never reached the level of prominence of those in the "first row" of the Symbolists. Her work was noted, however; she was awarded the Gold Medal of the Imperial Academy of Sciences in 1908. The greatest Russian poet of his generation, Alexander Blok (1880–1921), wrote in a review of Solovyova's 1905 collection of poems *Inei* (Frost): "Here, we meet new, quiet poetry. It is new because it came close to the opening depths, and it is quiet because it just looks down these depths with sad and chaste eyes."³

At that time, the empire's defeat in the Russo-Japanese war and the First Russian Revolution of 1905 forced Nicholas II to establish a constitutional monarchy, in May 1906; it lasted eleven uneasy years. In 1906 the hopes flew high; it was exactly at that time that Solovyova and her partner, Natalia Manaseina (1869–1930), also a talented writer, created and maintained the finest Russian children's magazine of the 1900s, the biweekly *Tropinka* ("Little Trail," also translated "Path"), published in 1906–1912 in St. Petersburg.⁴ *Tropinka* became an unofficial organ of the Symbolist movement, read mostly by the children of the literary and artistic elite. It published poetry by Andrey Bely, Alexander Blok, Konstantin Balmont, and Vyacheslav Ivanov, among others, and prose by Zinaida Gippius, Dmitry Merezhkovsky, Alexey Remizov, Aleksey Tolstoy, and the like. The journal also published original translations of foreign authors such as Rudyard Kipling, Anatole France, Beatrix Potter—and Lewis Carroll, his *Wonderland* translated in 1909 by Solovyova under her pen name Allegro.

Kornei Chukovsky (1882–1969), then a prominent young literary critic, later the foremost Soviet children's writer, singled out *Tropinka* for its exquisite constellation of luminary authors, in his 1911 review of Russian children's magazines.⁵ Chukovsky appreciated the effort of *Tropinka* to "approach a child in a new way, without any show of violence and lies Every poem printed

by *Tropinka*, it seems, was sung not to the children but by the children. The magazine just listens respectfully, and, most importantly, believes—believes this world of child visions and fears.” The critic compared *Tropinka* to Noah’s ark, here Orthodox saints coexisting peacefully with snakes, swallows, and mosquitoes, mixed as in a child’s world.

In his exhaustive treatise on the children’s literature of Russia, Ben Hellman explains that the policy statement of *Tropinka* “made clear that the main aim was not to teach morals and manners, but ‘to develop artistic intuition in children and present them with entertaining and wholesome reading, including religious and fairy-tale elements.’”⁶

Tropinka lasted for seven years. The 1917 Revolution caught Solovyova and Manaseina, already aged and ailing, in the Crimea, in the aftermath of the Great War—which for Russia graded into the bloody Civil War of 1918–1920. Solovyova’s last poetry book was published in Crimea in 1923. Soon, assisted by their poet friend Maximilian Voloshin, the pair managed to move from the Crimea to Moscow, where Solovyova died on August 16, 1924.

(The Crimean Peninsula has a special, turning-point place in Russian history. It once housed the ancient Greeks; Catherine the Great wrested the peninsula from the Ottomans in the 1780s. Then followed the Crimean War of the 1850s, the White Army’s last stand and retreat of 1920, the Nazi occupation in the 1940s, Putin’s Anschluss of 2014—and the current war.)

Allegro’s translation of *Wonderland* was serialized in *Tropinka* starting from the January 1909 issue (No. 2) and ran throughout the year to No. 20, with a total of 17 issues (skipping Nos. 6 and 18), with the classical illustrations by Tenniel. A long introduction by Zinaida Vengerova, an expert on English literature, was included, which was the first publication in Russian about Lewis Carroll. The translation was reprinted as a book by the namesake publishing house, *Tropinka*, the same year.⁷

Carroll’s work did not take root in Russia during his lifetime; the first *Wonderland* translation (1879; anonymous, recently identified as likely to be Ekaterina Boratynskaya) was met with indignation and forgotten. It is possible that Polyxena Solovyova read this translation as a child, since Boratynskaya was a very close friend of her brother Vladimir.⁸ Today there are over twenty Russian translations of *Wonderland*; three early ones, including Allegro’s, which was clearly the best, emerged in 1908–1910.⁹

Allegro’s *Wonderland* has never been reprinted; the recent exhaustive catalogue did not list any copies in depositories.¹⁰ I could locate only two copies in Russia (in the Russian State Library in Moscow and in the National Library of Russia in St. Petersburg)¹¹ and one in the British Library (which was used by Warren Weaver in his 1964 review).¹²

While Allegro’s knowledge of English sometimes appears shaky (in the very first sentence she understood the “bank” where Alice was sitting as a bench rather than a riverbank), her style is light and playful, her Russian wordplay skilled. Above all, she excels in what we now call “domestication”—enhancing a translation with the puns and imagery of one’s own culture.¹³

The most interesting example is Allegro’s “Father William” replacement. It expands on the Caterpillar’s mushroom as well as *Wonderland*’s insect theme, creating the *longest* replacement parody poem I have ever met—45 lines! (“Father William” has 32 lines.) Allegro’s parody was based on Alexander Pushkin’s *Poltava* (1829), a very long epic poem, which features an epigraph from Lord Byron’s *Mazeppa* (1819): “The power and glory of the war, / Faithless as their vain votaries, men, / Had pass’d to the triumphant Czar.” The Ukrainian Cossack leader, the old Hetman Ivan Mazepa (1639–1709), a central figure of both Byron’s and Pushkin’s poems, sided with the Swedes who lost the battle of Poltava (1709) to the Russian Tsar Peter the Great (1672–1725). This largest battle of the Great Northern War (1700–1721) also signified another loss of Ukraine’s chance for independence. Pushkin’s *Poltava* was required reading in Russian schools; the uplifting militaristic lines (“*Gorit Vostok zarioiu novoi . . .*”) parodied by Allegro were memorized by generations of schoolchildren up to our days. Allegro’s poem (well rhymed in the original) is given below in my translation.

The new dawn burns the eastern sky.
On mossy mounds and hillocks,
In a fragrant thicket of spruce,
Insects get up here and there,
Toward the morning rays.
The beetles are closing ranks,
A row of snails is barely crawling,
Those who fell asleep as a chrysalis
Now fly as a brilliant butterfly,
Wearing their new red clothes.
The ladybugs are scattered.
A Maybug buzzes from above,
A grey-haired thrifty spider
Transparent smoke of his lofty web
Stretched out to a leaf from a branch.
The sun, approaching noon,
Is burning here and there,
Making its way, smiles down
On beetles, snails, and butterflies.
Where last year’s leaf was withered,
Between the roots, among the trunks,
A light crack sounded—a signal—
And mushroom families crawled out.
There, in its crimson hat with pearls,
Scaring off flies, catching the eye,
And rising above all the mushrooms,

There stands an arrogant fly agaric.
 On their thin stems, as if on springs,
 Toadstools all lined up in a row,
 And russulas in dark moss fibers
 Boast their pink and sparkling dresses.
 Then suddenly there was a rustle
 And all around sighed: "It's time!"
 From under the ground, as from a tent,
 Pushing a pile of dead leaves,
 The Borovik got up. Leaves, blades of grass
 Bowed down. All mushrooms gasped.
 From the thicket of the forest to the edge
 A hundred-mouthed rumor has passed:
 "The Tsar is born!" Beetles approach,
 Snails climb down to bow.
 Ladybugs bring their children
 From all around. A cheerful cry
 Resounded through the woods:
 "Our Tsar, the Borovik, is born!"

Compare its beginning to Pushkin's *Poltava*, Canto 3, lines 153–156 (transl. by Ivan Eubanks):

The new dawn burns the eastern sky.
 Already canons roar, upon
 The hills and on the plains. The purple
 Smoke, twisting, rises toward the heavens,
 To make a tryst with morning's rays.
 The regiments are closing ranks . . .

Allegro's lines 1–2, 5–6 and 16–17 reproduce Pushkin's original almost verbatim, producing the desired effect of a schoolchild recalling the most prominent lines of a very long, historical piece of verse. Beyond that, the freewheeling parody largely deviates from the original, which described Russian and Swedish troops readying for the battle. A long "pre-battle" exposition in both the original and the parody culminates in a powerful "Then suddenly . . ." (line 32). In Pushkin's text, this line signals the appearance of the semi-divine protagonist, Tsar Peter the Great, who comes out of his tent and rallies Russian troops to their victory. Allegro skillfully fuses this imperial imagery, inculcated in a Russian schoolchild's mentality, with pre-Christian Slavic folktales centered on the chthonic nature of mushrooms. We see the Tsar of Mushrooms, a Borovik (*Boletus edulis*), emerging from underground; the imagery also merges with a popular Russian folktale *Voina gribov* (War of the Mushrooms) that features "the Borovik, a Commander of all Mushrooms." Note also the adversarial, poisonous fly agaric (*Amanita muscaria*) that "stands above all mushrooms" before the Borovik appears—surely reflecting King Charles XII of Sweden (1682–1718), defeated by Peter on the Poltava battlefield on July 8, 1709.

Allegro's other replacement poems also follow the domestication principle. She replaced



Polyxena Solovyova by Nikolai Yaroshenko (1885).

"How Doth the Little Crocodile" with a parody of another of Pushkin's verses, a Gypsy song from Pushkin's long poem *Tsygany* ("The Gypsies," 1827), "*Ptichka Bozhii ne znaet . . .*" ("God's little bird knows not . . ."). This is one of the standard first poems that Russian children used to learn, and it was independently parodied by several Russian *Wonderland* translators starting from 1879.

The Hatter's "Twinkle, Twinkle, Little Bat" was replaced by a parody of a highly popular Russian urban folk song (which shares the same trochaic meter), known from the 1820s, "*Chizhik-pyzhik, gde ty byl?*" ("Little siskin [finch], where've you been?"). This song's tune is one of the simplest and has been recognizable in Russia for 200 years. It was used as a parody tune in Rimsky-Korsakov's 1908 opera *Zolotoi petushok* ("The Golden Cock"). The same song was independently parodied by Anatoly D'Aktyl and Vladimir Nabokov in their 1923 *Wonderland* translations. Instead of *chizhik* ("siskin"), Allegro's parody deploys *ryzhik* (the saffron milk cap, *Lactarius deliciosus*), again using the mushroom theme.

"Lobster Quadrille" was replaced by a fish-themed parody of a traditional Russian song, "*Vot mchitsia troika udalaia*" ("A brave troika is rushing"), lyrics by Fyodor Glinka, 1825, music by Alexey Verstovsky, 1828. "Tis the Voice of the Lobster" was replaced by a parody of another grade-school Pushkin ballad written in 1822, "*Pesn' o veshchem Oleg*" ("The Song of the Wise Oleg"). Its first line, "*Kak nyne sbiraetsia veshchii Oleg . . .*" ("The wise Prince Oleg has set out . . ."), in the parody reads "*Kak nyne sbiraetsia gordyi Omar . . .*" ("The proud Lob-

ster has set out . . .”), where *omar* (Russ., lobster) replaces the name of the medieval Kievan ruler. The next verse, “I passed by his garden,” is replaced by an unexpected parody of another famous school classic, Mikhail Lermontov’s 1841 “*Vykhozhu odin ia na dorogu*” (“Alone I set out on the road”).

Finally, the Mock Turtle’s song is “*Vechernii sup*” (“Evening Soup”), which parodies one of the most famous Russian songs, “*Vechernii zvon*” (“Evening Bells”). Its text, authored by Ivan Kozlov in 1828 happens to be, in its turn, a free translation from English of “Those Evening Bells” (1818) by Thomas Moore.

All these are among the finest examples of domestication that we will find for the next hundred years in a Russian *Wonderland*—and the pensive silver-bell voice of Allegro still rings strong for us. As the “imperial” identity of today’s Russia is rapidly eroding and its culture collapsing, one goes a century back to recall and remember the unsung brightest, such as Polyxena Solovyova, a.k.a. Allegro.

I thank Kirill Mikhailov in Moscow who kindly obtained for me a rare copy of Allegro’s Wonderland translation from the Russian State Library. I am also grateful to Michael Everson, Slav Gratchev, Clare Imholtz, August A. Imholtz, Jr., Sergei Kuryi, Jon A. Lindseth, Byron W. Sewell, and the late Nina Demurova for their help and support.

Endnotes

- ¹ Demurova, N. M. “*Golos i skripka (k perevodu ekscentrichnykh skazok L’iuisa Kérrolla)*” [The voice and the violin (on the translation of eccentric fairytales of Lewis Carroll)], pp. 150–185, in: *Masterstvo perevoda* [Mastery of Translation]. Moscow: Sovetskii pisatel’, 1970 (in Russian).
- ² [Carroll, L.] *Okhota na Snarka*. [The Hunting of the Snark]. Translated by Victor Fet. Portlaoise: Evertype, 2016 (in Russian).
- ³ Blok, A. “*Retsenziia na sbornik stikhov ‘Inei’*” [A review of the poetry collection *Frost*]. *Voprosy zhizni*, 1905, Nos. 4–5, pp. 565–566 (in Russian).
- ⁴ Fet, V. “A Little Trail through the Silver Age of Russia: Polyxena Solovyova and Natalia Manaseina,” Ch. 12 in *Female Friendship: Literary and Artistic Explorations*. Edited by Slav N. Gratchev, Ida Day, and Larry Sheret. Lanham, MD: Lexington Books, 2022. pp. 203–223
- ⁵ Chukovsky, K. *Materiam o detskikh zhurnalakh* [To the mothers about children’s magazines]. St. Petersburg: Russkaia Skoropechatnia, 1911 (in Russian).
- ⁶ Hellman, B. *Fairy Tales and True Stories: The History of Russian Literature for Children and Young People (1574–2010)*. Brill, 2013, 588 pp.
- ⁷ [Carroll, L.] Kérroll’, L’iuis. *Prikliuchenii Alisy v strane chudes* [Alice’s Adventures in Wonderland]. Translated by Allegro [Polyxena S. Solovyova]. St. Petersburg: Tropinka, 1909, 185 pp (in Russian).
- ⁸ Fet, V. “Around *Sonja*: On the First Russian Translation.” *Knight Letter*, II, vol. 27, No. 97 (Fall 2016), pp. 25–34.
- ⁹ Fet, V. “Three Early Russian Translations.” *Knight Letter*, II, vol. 28, No. 98 (Spring 2017), pp. 16–17.
- ¹⁰ Lindseth, J. and A. Tannenbaum (eds.). *Alice in a World of Wonderlands*, Vols. 1–3. New Castle, DE: Oak Knoll Press, 2015.
- ¹¹ https://rusneb.ru/catalog/000200_000018_v19_rc_1854252.
- ¹² Weaver, W. *Alice in Many Tongues*. Madison, WI: University of Wisconsin Press, 1964.
- ¹³ Fet, V. “Russian Translations of Lewis Carroll’s *Alice* Books: A Bakhtinian Re-accentuation.” In: *Mikhail Bakhtin’s Heritage in Literature, Arts, and Psychology*. Edited by Slav N. Gratchev and Howard Mancing. Lanham, MD: Lexington Books, 2018. pp. 63–84.

This copy (from the Russian State Library) bears a library stamp of the famous private Moscow Urban University of the People, an alternative higher education school (1908-1918), founded by Major-General Alfons Szaniawski (1837-1905), a Polish-Russian gold prospector and patron of the arts. A piece of binding tape covers the left side, causing missing letters such as the П in Приключения (Adventures).



Bertrand Russell & Lewis Carroll

AUGUST A. IMHOLTZ, JR.



In the published transcript of a December 21, 1941, CBS radio interview with Bertrand Russell by the American literary critic Mark Van Doren on *Alice's Adventures in Wonderland*, Russell answered Van Doren's question, "Did you read the book at an early age?" in this way:

Oh, yes. I was brought up on the two books, both *Alice in Wonderland* and *Through the Looking-Glass*. *Through the Looking-Glass* was published in the year I was born, and they were still comparatively recent books when I was young. I was brought up on the first editions, which I had in the nursery. It did not occur to anybody that they had any value and I just had them to wear out. I knew them by heart from an early age.¹

There are, I believe, some seldom recorded allusions to Lewis Carroll's *Alice's Adventures in Wonderland* and *The Hunting of the Snark* in Bertrand Russell's amusing short story "The Mathematician's Nightmare: The Vision of Professor Squarepunt," published in his 1954 book *Nightmares of Eminent Persons and Other Stories*, and several other echoes and notes of Carroll in Russell's other works. But first let's consider his short nightmare tale. The protagonist of Russell's serio-comic story is identified as a friend of Sir Arthur Eddington. Professor Squarepunt, of course, is Russell's fictional creation, but Eddington (1882–1944) was a real scientist, a physicist

and astronomer of some renown, as well as an idealist philosopher of a latter-day Platonic stripe. Squarepunt's nightmare is the result of his bewilderment at Eddington's theory of the mystical and cosmic power ascribed to the number 137. Here is a somewhat longish excerpt from Russell's book, which contains allusions to Carroll's works:

The mathematician, worn out by a long day's study of the theories of Pythagoras, at last fell asleep in his chair, where a strange drama visited his sleeping thoughts. The numbers, in this drama, were not the bloodless categories that he had previously supposed them. They were living breathing beings endowed with all the passions which he was accustomed to find in his fellow mathematicians. In his dream he stood at the centre of endless concentric circles. The first circle contained the numbers from 1 to 10; the second, those from n to 100; the third, those from 101 to 1000; and so on, illimitably, over the infinite surface of a boundless plain. The odd numbers were male; the evens, female. Beside him in the centre stood Pi, the Master of Ceremonies. Pi's face was masked, and it was understood that none could behold it and live. But piercing eyes looked out from the mask, inexorable, cold and enigmatic. Each number had its name clearly marked upon its uniform. Different kinds of numbers had different uniforms and different

shapes: the squares were tiles, the cubes were dice, round numbers were balls, prime numbers were indivisible cylinders, perfect numbers had crowns. In addition to variations of shape, numbers also had variations of colour. The first seven concentric rings had the seven colours of the rainbow, except that 10, 100, 1000, and so on, were white, while 13 and 666 were black. When a number belonged to two of these categories for example if, like 1000, it was both round and a cube it wore the more honourable uniform, and the more honourable was that of which there were fewer among the first million numbers.

The numbers danced round Professor Squarepunct and Pi in a vast and intricate ballet. The squares, the cubes, the primes, the pyramidal numbers, the perfect numbers and the round numbers wove interweaving chains in an endless and bewildering dance, and as they danced they sang an ode to their own greatness:

We are the finite numbers.
We are the stuff of the world.
Whatever confusion cumbers
The earth is by us unfurled.
We revere our master Pythagoras
And deeply despise every hag or ass.
Not Endor's witch nor Balaam's mount
We recognize as wisdom's fount.

Russell's story concludes:

Throughout the ballet the Professor had noticed one number among the primes, 137, which seemed unruly and unwilling to accept its place in the series. It tried repeatedly to get ahead of i and 2 and 3, and showed a subversiveness which threatened to destroy the pattern of the ballet. What astonished Professor Squarepunct even more than this disorderly conduct was a shadowy spectre of an Arthurian Knight which kept whispering in the ear of 137: "Go it! Go it! Get to the top!" Although the shadowy character of the spectre made recognition difficult, the Professor at last recognized the dim form of his friend, Sir Arthur. This gave him a sympathy with 137 in spite of the hostility of Pi, who kept trying to suppress the unruly prime.

At length 137 exclaimed: "There's a damned sight too much bureaucracy here! What I want is liberty for the individual." Pi's mask frowned. But the Professor interceded, saying, "Do not be too hard on him. Have you not observed that he's governed by a Familiar. I knew this Familiar in life, and from my knowledge I can vouch that it is he who in-

spires the anti-governmental sentiments of 137. For my part, I should like to hear what 137 has to say."

Somewhat reluctantly, Pi consented. Professor Squarepunct said: "Tell me, 137, what is the basis of your revolt? Is it a protest against inequality that inspires you? Is it merely that your ego has been inflated by Sir Arthur's praise? Or is it, as I half suspect, a deep ideological rejection of the metaphysic that your colleagues have imbibed from Plato? You need not fear to tell me the truth. I will make your peace with Pi, about whom I know at least as much as he does himself."

At this, 137 burst into excited speech: "You are right! It is their metaphysic that I cannot bear. They still pretend that they are eternal, though long ago their conduct showed that they think no such thing. We all found Plato's heaven dull and decided that it would be more fun to govern the sensible world. Since we descended from the Empyrean we have had emotions not unlike yours: each Odd loves its attendant Even; and the Evens feel kindly towards the Odds, in spite of finding them very odd. Our empire now is of this world, and when the world goes pop, we shall go pop too."

Professor Squarepunct found himself in agreement with 137. But all the others, including Pi, considered him a blasphemer, and turned upon both him and the Professor. The infinite host, extending in all directions farther than the eye could reach, hurled themselves upon the poor Professor in an angry buzz. For a moment he was terrified. Then he pulled himself together and, suddenly recollecting his waking wisdom, he called out in stentorian tones: "Avaunt! You are only Symbolic Conveniences!"

With a banshee wail, the whole vast array dissolved in mist.²

The number 137 that so fascinated Eddington and was satirized above by Russell deserves an explanation. First however, let us consider the Carrollian echoes in Russell's story, some more faint and distant than others. Squarepunct's vast array of nightmare numbers dissolves hurling "themselves upon the poor Professor in an angry buzz" like the pack of cards swirling down at the end of Alice's wonderland dream.³

Alice may not have used quite "stentorian tones"—though some seven-year-olds can employ them—but we are told she *did* speak "loudly." Squarepunct's dismissive charge "You are only Symbolic Conveniences" echoes the crew's famous line from *The Hunting of the Snark* "They are only conventional signs." Russell expressed his thoughts on conveniences in several places. For example, in his *Principia Mathematica*, Russell says, "The symbols for classes, like those for descriptions, are . . . incomplete symbols . . . merely symbolic or linguistic

conveniences, not genuine objects” (p. 75). And in the 1937 Introduction to the second edition of the *Principles of Mathematics*, he says, “seeing that cardinal numbers have been defined as classes of classes, they also became ‘merely symbolic or linguistic conveniences.’”⁴

And for Carroll on conventional signs this assessment:

Carroll seems intuitively to have arrived at a sense of the conventional rule as having no logical justification whatsoever, and being merely a contrivance to enable social functions. To a mathematician such as Carroll, the evident analogue would have been the logical axiom.

Furthermore, does not the “banshee wail” perhaps remind one of the cry of the Banker “who shrieked in despair” in Fit the Seventh of *The Hunting of the Snark*?

An additional reference or allusion to Carroll in Russell’s writings includes the following. In his article titled “Is There a God?” commissioned by *Illustrated Magazine* in 1952 but not published until after his death, Russell wrote:

Many orthodox people speak as though it were the business of sceptics to disprove received dogmas rather than of dogmatists to prove them. This is, of course, a mistake. If I were to suggest that between the Earth and Mars there is a china teapot revolving about the sun in an elliptical orbit, nobody would be able to disprove my assertion provided I were careful to add that the teapot is too small to be revealed even by our most powerful telescopes. But if I were to go on to say that, since my assertion cannot be disproved, it is intolerable presumption on the part of human reason to doubt it, I should rightly be thought to be talking nonsense. If, however, the existence of such a teapot were affirmed in ancient books, taught as the sacred truth every Sunday, and instilled into the minds of children at school, hesitation to believe in its existence would become a mark of eccentricity and entitle the doubter to the attentions of the psychiatrist in an enlightened age or of the Inquisitor in an earlier time.⁶

Endnotes

- ¹ Van Doren, Mark [ed.] *The New Invitation to Learning*. New York: New Home Library, 1944, p. 209.
- ² Russell, Bertrand. *Nightmares of Eminent Persons and Other Stories*. London: The Bodley Head, 1954, pp. 40–41.
- ³ Leithauser, Gladys Garner. “Spirited Satire: The Fic-

tion of Bertrand Russell” in *Russell: The Journal of the Bertrand Russell Society*, vol. 13, no. 1, Summer 1993, pp. 72–73.

Only Leithauser, as far as I have been able to ascertain, comments on the similarity between Alice’s flying pack of cards and Squarepunch’s dissolving numbers. Martin Gardner has no note on this in any of the several editions of his *Annotated Alice* books, nor in his *Annotated Snark* does he discuss Carroll’s “conventional signs” in the context of Russell’s “Symbolic Conveniences.”

- ⁴ On the significance of the number 137: Eddington argued that the value of the fine-structure constant, α , could be obtained by pure deduction. He related α to the Eddington number, which was his estimate of the number of protons in the universe. This led him in 1929 to conjecture that α was exactly $1/136$. He devised a “proof” that $N_{\text{Edd}} = 136 \times 2^{256}$, or about 1.57×10^{79} . Other physicists did not adopt this conjecture and did not accept his argument.

In the late 1930s, the best experimental value of the fine-structure constant, α , was approximately $1/137$. Eddington then argued, from aesthetic and numerological considerations, that α should be exactly $1/137$.

Current estimates of N_{Edd} point to a value of about 10^{80} . These estimates assume that all matter can be taken to be hydrogen and require assumed values for the number and size of galaxies and stars in the universe.

Attempts to find a mathematical basis for this dimensionless constant have continued up to the present time.

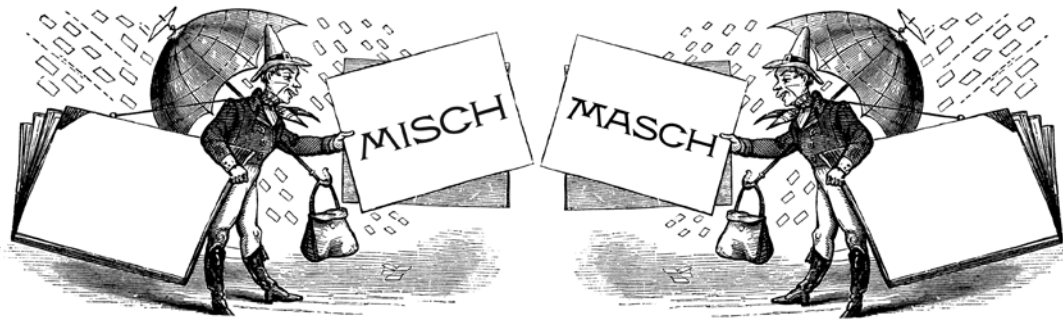
During a course of lectures that he delivered in 1938 as Tanner Lecturer at Trinity College, Cambridge, Eddington averred that, “I believe there are 15,747,724,136,275,002,577,605,653,961,181,555,468,044,717,914,527,116,709,366,231,425,076,185,631,031,296 protons in the universe and the same number of electrons.” This large number was soon named the “Eddington number.”

Shortly thereafter, improved measurements of α yielded values closer to $1/137$, whereupon Eddington changed his “proof” to show that α had to be exactly $1/137$ (https://en.wikipedia.org/wiki/Eddington_number).

Russell, Bertrand and Alfred North Whitehead. *Principia Mathematica*. Cambridge: Cambridge UP, 1913, vol. 1, p. 75.

Russell, Bertrand. *The Principles of Mathematics*. 2 ed. Cambridge UP, 1937, p. x.

- ⁵ Lenz, John “Bertrand Russell – Analytic Philosophy.” Bertrand Russell Society. <https://users.drew.edu/jlenz/brs-br-analytic-phil.html>. See also Pättiniemi, Ilkka “They Are Merely Conventional Signs!, or, Realism, Conventionalism, and Classification,” The Helsinki Circle (<https://helsinkihome.blog/>).
 - ⁶ Russell, Bertrand. “Is There a God?” in Slater, John J. (ed.) *The Collected Papers of Bertrand Russell, Vol. 11: Last Philosophical Testament, 1943–68*. London: Routledge, 1998). pp. 542–548.
- A web entry makes the Carroll point by observing, “The Mad Hatter’s poem in *Alice’s Adventures in Wonderland* about a tea tray in the sky is likely the inspiration for Bertrand Russell’s celestial teapot.” https://rationalwiki.org/wiki/Lewis_Carroll.



Leaves from the Deanery Garden



In last issue's report of our online Spring meeting (KL 108:1-10), Michelle Liu Carriger says "*Wonderland* was first translated into Japanese in 1899." That is not correct; that was *Through the Looking-Glass*. It was not until 1908 that *Alice's Adventures in Wonderland* was translated into Japanese. Japanese may be the only language into which *Looking-Glass* was translated first!

Michelle also says that "thousands of Japanese *Alice* translations have appeared." Had she looked at my essay—or the checklist by Shunichi Obara and me—in *Alice in a World of Wonderlands*, she would know that as of 2015 there were only 373 of *Wonderland* and 51 of *Looking-Glass*.

She also says that the Gothic Lolita look is still very popular in Tokyo today. In my opinion, it is not nearly as popular now as it used to be.

Yoshiyuki Momma
Tokyo, Japan

Carroll's reference to "several of the pink daisies turned white" has been interpreted by horticulturist Robert Hornback as reflecting the early morning apparent color change of a variety of English daisy (AA150 188, Note 3). Charles Dodgson never saw a production of *La Dame aux Camélias*; it was forbidden due to British censorship. Indeed, he would have been too prudish to attend a performance, based as it was on the life of the courtesan Marie Duplessis, fictionalized as Marguerite (Fr: daisy) Gautier. However, inveterate theater goer that he was, Dodgson must have known of the play and its plot: It was not only the source of *La Traviata*, but one of Sarah Bernhardt's triumphs. Though he could not have approved of the Divine Sarah's lifestyle, in his alter ego of Lewis Carroll, Dodgson gallantly allowed himself to honor Bernhardt's talent, delicately referring in the Garden of Live Flowers to the fatal pallor of the heroine in one of her greatest roles.

Tim Toro, *The New Yorker*, May 24, 2010



"If it's all right, I prefer the name Dave."

Another matter: The Hatter is curiously prescient in saying Alice's hair wants cutting. Tenniel's Alice's long blonde locks, drawn after the book was written, do not resemble Alice Liddell's elegant dark bob. At least the Hatter was tactful enough not to suggest dyeing her hair as well.

Dr. Fernly Bowers
Beethoven, California

CHESHIRE CAT. He grins like a Cheshire cat; said of any one who shews his teeth and gums in laughing.

Francis Grose, A Classical Dictionary of the Vulgar Tongue, 1785

Grin like a Cheshire cat: The fear-fullest grin of all.

J. Redding Ware, Passing English of the Victorian Era, Routledge, 1909

The movements of the grown-ups, whom Georgie tolerated, but did not pretend to understand, removed his world, when he was seven years old, to a place called 'Oxford-on-a-visit.' . . . Some grown-up or other tried to explain that the illusion was made with mirrors, and that there was no need to be frightened. Georgie did not know what illusions were, but he did know that a mirror was the looking-glass with the ivory handle on his mother's dressing-table. Therefore the 'grown-up' was 'just saying things' after the distressing custom of 'grown-ups,' and Georgie cast about for amusement between scenes. Next to him sat a little girl dressed all in black, her hair combed off her forehead exactly like the girl in the book called 'Alice in Wonderland,' which had been given him on his last birthday.

Rudyard Kipling, "The Brushwood Boy," The Century Magazine, December 1895

I have heard [musical] settings of the *Alice* verses which disguised their origin so cleverly that the air of the concert-room became thick with chemical formulae and fragments from the more abstruse Greek philosophers. A highly modern and stimulating piece of musicianship, showing the influence



of both Stüggelheimer and Kranz, but there seemed no particular reason why a little girl in a pinafore should sing it. Mr. Fraser-Simson, I am sure, will make it possible for a little girl to sing his songs, and, if his music is going to be modern, he will have remembered that it can hardly be more modern than it was on that never-to-be-forgotten day when Alice and Humpty Dumpty first composed it.

A. A. Milne, Introduction, Songs from Alice in Wonderland: Music by H. Fraser-Simson, Methuen & Co., 1932

And I was extremely thankful my job stopped at teaching children Arithmetic and Writing and did not include Laughing and Grief, Ambition, Distraction, and Derision . . . "I feel like Alice," he said, as I sat down on the grass beside him. "You know, 'A dog's not mad, is he? But I growl when I'm pleased and wag my tail when I'm angry. Therefore I'm mad.' Everyone here regards the animals as being so clever for not doing the things I do that I'm slowly coming around to the conviction that I must be the insane one."

Ruth Adam, I'm Not Complaining, Chapman & Hall, 1938

Sweet Mrs Fry-me or Fritter-my-wig, . . .

Evelyn Waugh, letter to Daphne Fielding, July 30, 1953, printed in The Letters of Evelyn Waugh, Penguin, 1980

[Louise Brooks is speaking:] "Although my mother had ceased to be a warm body in 1944, she had not forsaken me. She comforts me with every book I read. Once again I am five, leaning on her shoulder, learning the words as she read *Alice in Wonderland*."

Roland Jaccard, Louise Brooks: Portrait d'une Anti-Star, Phébus, 1976

The reading program wasn't going the way he expected. There were useful things in books, it was true, but it was a hard job to find them among all the strange stuff.

Like the girl in the rabbit hole.
Terry Pratchett, Truckers, Doubleday, 1989

"Oily little feller—looks like the Mad Hatter—he kept saying how wonderful everything was, whether it was or not."

Elizabeth Jane Howard, Marking Time, Pocket Books, 1991

Even a simple Georgian nail was a thing to be cherished. Lifting off his nose-spectacles (they had immensely thick lenses, for he was blind as a bat), he would hold the nail within a few inches of his small myopic eyes and scrutinize it with a tender devotion. A craggy nose, veined cheeks, and a deeply grooved upper lip made him look like Tenniel's illustration of the Duchess in *Alice in Wonderland*.

James Lees-Milne, Fourteen Friends, John Murray, 1996

I couldn't imagine more absurdly useless information, but I felt like Alice tumbling down the rabbit hole, one vivid character after another flashing past.

Marilyn Johnson, The Dead Beat, Harper Perennial, 2006

—★—
Flora is like Lewis Carroll's Alice, unintimidated by people who talk nonsense, refusing to be drawn into their mad world.

Lynne Truss, introduction to Stella Gibbons' Cold Comfort Farm, Penguin Books, 200

—★—
"I'm really only a judge of children's books."

Miss Crake looked pained. "Only fools disregard children's literature. Clarity of vision is shed with childhood, but one can sometimes recover a glimpse of it in the best children's literature. I re-read Lewis Carroll about once a year."

Salley Vickers, The Librarian, Viking Penguin Random House UK, 2018

—★—
At times like this I felt like Alice in Wonderland watching the Queen of Hearts calling "Off with his head!" or "Off with her head!" whenever someone displeased her . . . With all kinds of conspiracy theories swirling around, we constantly found ourselves going down rabbit holes. And the president was forever wanting people "taken out." Lewis Carroll had, as he put it, conceived of the Queen of Hearts as the representative of ungovernable passion—a blind and aimless Fury.

Fiona Hill, There Is Nothing for You Here: Opportunity in an Age of Decline, Mariner, 2021

—★—
As in *Alice in Wonderland*, or an old-fashioned Disney cartoon, things perk up considerably in Lidia Yuknavitch's willfully difficult new novel, *Thrust*, when the animals talk. Their conversation, with a young girl who moves Alice-like through a series of weird mirror worlds, is

surprising, hilarious, and a proper comeuppance to us arrogant humans and our systems.

Alexandra Jacobs, "Books of the Times: The Animals Talk. They Aren't Cute and Funny," New York Times, June 29, 2022

—★—
The big house is grand from a distance, but the moment somebody comes out of a door it's wrong; like Tenniel's illustrations to *Alice's Adventures in Wonderland*, the figures are too big for their surroundings.

Norma Clarke, reviewing Jack Absolute Flies Again, in the Times Literary Supplement (TLS), July 29, 2022

—★—
Even his early fad for photography (shared, suggestively, with Lewis Carroll) and later manias for gardening and picture-framing showed a cast of mind that was above all practical.

Sam Leith, reviewing Teller of the Unexpected, The Life of Roald Dahl, in the TLS, August 16, 2022

—★—
A woman known as "Rachel" hears voices, dubbed Tweedledee and Tweedledum. They are of help to her in functioning as an internal sounding board.

Jonathan Buckley, "Dangerous to Know," a review of What We Fear Most: Reflections on a Life in Forensic Psychiatry by Ben Cave, Seven Dials, 2022, in the TLS, September 2, 2022

—★—
My dream literary companions for a coast-to-coast car trip? Ask me tomorrow and I might respond differently, but at the moment I'd pick Lewis Carroll, Louise Brooks, and Dave Barry.

David English, in a Letter to the Editor of the New York Times Book Review, September 4, 2022

—★—
[Whoopi] Goldberg cobbled together her own education . . . [e.g.] heading to the New York Public Library for an exhibit on Lewis Carroll and *Alice's Adventures in Wonderland*. Her mother would quiz her when she got home.

Jasmine Hughes, "Whoopi Goldberg Will Not Shut Up, Thank You Very Much," The New York Times Magazine, October 2, 2022.

—★—
Gardner's edition [of *The Annotated Alice*] was the work of a meticulous and passionate hobbyist who acknowledged that there was something obviously "preposterous" about an Alice with footnotes. But Lewis Carroll's books are full of puzzles, inside jokes, and esoteric references, and Gardner—who kept up a correspondence with Alice-obsessed sleuths all over the world—is a charming and expert guide to Wonderland.

Robyn Creswell, reviewing The Annotated Arabian Nights in The New York Review of Books, November 3, 2022

—★—
People also gave me books . . . Two friends, both pillars of the Lewis Carroll Society of North America, brought over a long run of the society's elegant and witty journal, *Knight Letter*.

Michael Dirda, "Wodehouse, Lovecraft, and Yes, Gary Larson: This Summer, I Read Widely," Washington Post Book World, September 7, 2022. Thanks, Michael!

FATHER: Seems to me you had a book report on *Alice in Wonderland* to make for your class . . .

ALICE: Let's see; I was up to the part where Alice meets Humpty Dumpty . . .

Alice in Wonderland, Or,
What's a Nice Kid Like You
Doing in a Place Like This?,
Hanna-Barbera, 1966

SUE'S GONE DOWN THE RABBIT
HOLE INTO WONDERLAND
*Inscribed on the gravestone
(along with the Tenniel image
of the tea-party) of Susan C.
Reed (1947–2006) of Girard,
Pennsylvania*

The celebrated children's author
Lewis Carroll and the comedian
Stan Laurel both went to Bishop
Auckland's King James I Boys'
Grammar School.

*Fiona Hill, There Is Nothing for
You Here: Opportunity in an
Age of Decline, Mariner, 2021.
(Arthur Stanley Jefferson did at-
tend and later adopted the stage
name Stan Laurel, but Dodgson
certainly did not.)*

One offering makes you larger,
another makes you small; it's always
teatime because there's no time; and
the rabbit, with his broken watch, is
always late.

*Rivka Galchen, reviewing Rules:
A Short History of What We
Live By in The New Yorker
"Daily," July 6, 2022*

It's almost too perfect that this story
[Disney's 2016 flop *Alice Through
the Looking Glass*] about the pre-
ciousness of time is baked into one
of the biggest cinematic wastes of it
of this century.

*Matt Singer, "The Worst Movies
of the 2010s," ScreenCrush, July
28, 2022*



*Même son ami J. M. Barrie, le créa-
teur d'Alice se détourne de lui. (Even
[Arthur Conan Doyle's] friend J. M.
Barrie, the creator of Alice, turned
against him.)*

*La véritable histoire des Fées de
Cottingley, a documentary that
aired on France24 on September
11, 2022*

I am Saranya working as a permis-
sions manager at DiacriTech on
behalf of Cambridge University
Press. Cambridge University Press is
part of the University of Cambridge,
which is a leading educational pub-
lisher in worldwide markets. I am
the permissions manager assisting
them in clearing rights for content
to be used in a new product. I just
wanted to let you know that we
are looking forward to use the at-

tached content which we believe the
copyright is owned by you. Details
of our publication: Title: Alice's
Adventures in Wonderland; Author:
Lewis caroll.

*Email addressed to "blogmaster
@lewiscarroll.org." Perhaps com-
munication lags between Oxford
and Cambridge?*

Lewis Caral. *Through the luster,
and what did Alisa catch there.* The
translation is broken down from
the issue: *Alice in Wonderland* and
Through the Looking-Glass.

*Google Translate's rendition of a
listing for a Belarusian Looking-
Glass. "Broken down" is right!*

After delving into the world of
dream and paradox in *Alice in
Wonderland*, with which he made
his name, the country parson and
brilliant mathematician came up
with a sequel . . .

*Juan Jacinto Muñoz-Rengel,
A History of Lying, Polity,
2022. "Country parson"?*

Charles Addams, *Homebodies*, 1954



Ravings from The Writing Desk

OF LINDA CASSADY

*The White Rabbit put on his spectacles.
“Where shall I begin, please your Majesty?” he asked.
“Begin at the beginning,” the King said gravely,
“and go on till you come to the end: then stop.”*

MEETINGS

On November 4–6, the LCSNA held our first in-person meeting in two years, in Gainesville at the University of Florida’s [UF] George A. Smathers Library. It was glorious. Three magnificent exhibitions along with tours of two libraries were held. Twenty banners (~18 × 84 inches) with images of illustrators drawn from UF’s extensive Alice collection greeted us as we walked into the meeting room. In the Grand Reading Room, we handled hundreds of books on nine long conference tables. Of note, some of these items were new discoveries to our most knowledgeable collectors! Several members scheduled time with Library staff to pull materials for personal research. A short bus trip took us to the P. K. Yonge Developmental Research School where more than fifty third grade students listened to five UF librarians present an engaging performance of the Mad Tea Party for the Maxine and David Schaefer Memorial Reading. The Library hosted a grand social hour and evening speaker on Saturday; on Sunday, the meeting closed with a formal High Tea Party with the finest accoutrements. I have no words to sufficiently thank the stars of this meeting: Ramona Caponegro, Curator, Baldwin Library of Historical Children’s Literature; E. Haven Hawley, Chair, Special and Area Studies Collections; and Judith Russell, Dean of University Libraries.

The pandemic changed the way we gather and communicate with each other. The November meeting was our first hybrid event: presentations were broadcast live to remote members and guests at the same time as the in-person attendees were listening in Florida. By the numbers: 158 people registered for the meeting; ~60 people attended in person of which 20 were LCSNA members; and 117 registered to login remotely.

Heather Simmons provided the technical support and hosted social hours from Los Angeles for re-

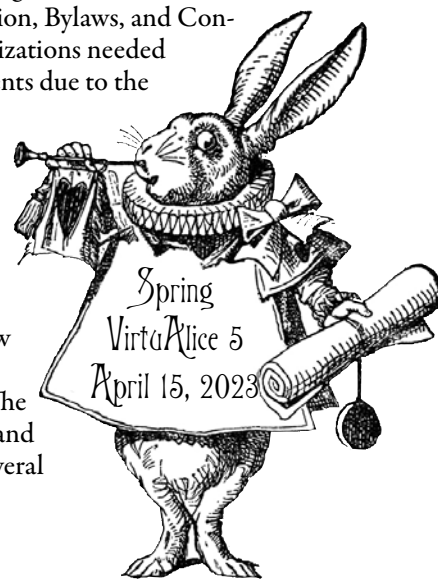
mote attendees who logged-in using Zoom, while Alan Tannenbaum supported the Zoom needs and troubleshooting from those present. We found it wasn’t simple. Significant technical and financial support will be required for needs at future meetings.

In pre-pandemic times, we held two in-person meetings a year. In the two pandemic years we held and recorded 28 (!) events: five full day[s] conferences and twenty-three short monthly events. As a result of member feedback regarding the cost of attending a meeting, both in time and money, the Board decided that for the next three years the Society will hold one hybrid conference (in-person and virtual) and one virtual-only conference each year. The short monthly events will continue. All events will be afterwards available on the LCSNA YouTube site.

RULES

*“important—unimportant—
unimportant—important—”*

The LCSNA is a nonprofit charitable organization incorporated in New York and adheres to the laws and regulations of that state. Requirements for maintaining our nonprofit status include the periodic review and update of governing documents, such as Articles of Incorporation, Bylaws, and Constitution. Many organizations needed to revise their documents due to the pandemic restrictions. Our Board of Directors have approved a draft, *Amended and Restated Bylaws*, which will be presented to the membership for review and acceptance in the first quarter of 2023. The changes are extensive and necessary. Here are several of the major changes:



1. Constitution and Bylaws were merged into a single Bylaws document. The goal is to simplify the update processes, remove the redundancy of multiple documents, and provide a single document addressing responsibilities and procedures, which has been expanded to meet the current requirements of Nonprofit Corporations in New York.
2. Elections of Directors and Officers. Electronic voting will be used to allow participation of the entire membership. A voting period will be established for each election. Members will elect Board of Directors, which in turn will select the Officers. The Nominating Committee Chair is responsible for the election.
3. Board of Directors. Directors are elected for three-year staggered terms to maintain consistent operation of the Society. Job descriptions are provided for Officers.
4. Quorum. Most voting matters may be decided by a majority of the membership in good standing participating in the voting, provided that at least ten percent of the eligible members have voted.
5. Meetings. Directors, committee members, and members may participate in and act at any meeting by means of a conference telephone or interactive technology. Participation by such means shall consider presence in-person. Meetings may be held inside or outside of New York.
6. In-person or public meeting is defined as in-person, conference telephone, or interactive technology, including, but not limited to, electronic transmission, Internet usage, or remote communication, as long as all persons participating in the meeting can communicate with each other.

ELECTION OF 2022-2024 OFFICERS

There was no "One, two, three, and away!" but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half an hour or so, and were quite dry again, the Dodo suddenly called out "The race is over!" and they all crowded round it, panting, and asking, "But who has won?"

A pandemic-delayed election of officers was held November 5th during the meeting. Ninety of two hundred seventy-four members voted electronically over a one-week period.

There were two firsts: (1) an electronic ballot was used, and (2) this was the largest number of LCSNA members to participate in an election.

The new Board of Directors consists of Edward Guiliano, April Lynn James, Amy Plummer, and Alan Tannenbaum.

Congratulations to our new LCSNA officers (who are also directors):

Arnold Hirshon, President
Heather Simmons, Vice President
Sandra Parker, Secretary (incumbent)
Linda Cassady, Treasurer

MEMBERS

Membership fees are due the beginning of the fiscal year on *January 1*. I hope you will show your appreciation of the work and special programming we are doing by either continuing your membership or consider moving to a higher level, such as a Sustaining Member. I am disappointed that we had a decrease of about thirty-five paying members during the pandemic.

MONEY

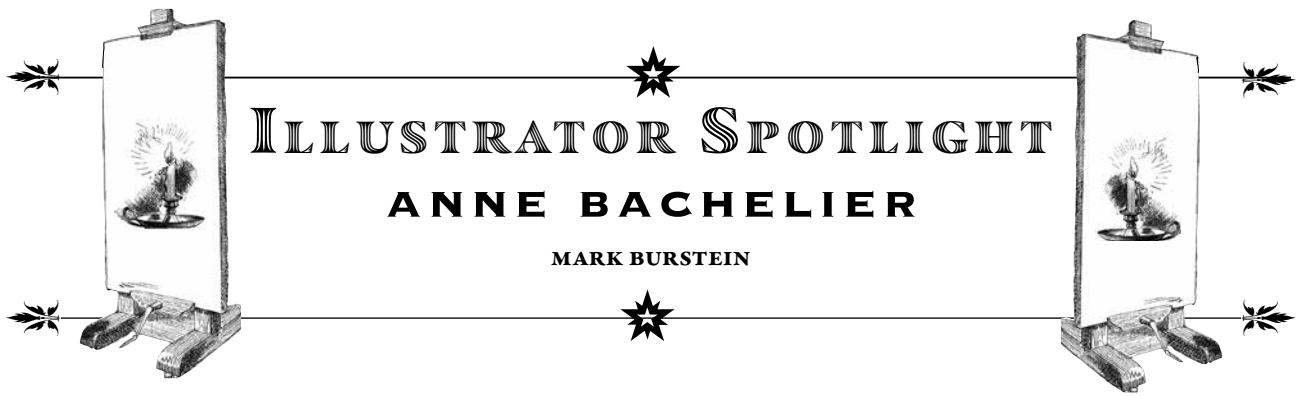
Please consider making a contribution to the Society as you pay your membership fee. A particular area of need is Programs and Services (unrestricted fund). This supports projects, such as the *Knight Letter*, our high-quality journal; our popular virtual monthly events and semi-annual meetings that are free and open to the public; and publications or members discounts. Interest in our virtual events exploded during the last two years, many meetings exceeding a hundred attendees, yet our paid membership decreased.

MORE

Thank you all for the support and for writing me with suggestions, comments, and questions these last four years. Meeting you on Zoom has been great and it was really great to hug... yes, hug, and speak with every one of those who attended the meeting at the University of Florida.

The Board of Directors and Committee Chairs were incredible, and I've become a better Carrollian and person because of them. Thank you. I am forever grateful: Mark Burstein, Edward Guiliano, Arnold Hirshon, Clare Imholtz, August Imholtz, April Lynn James, Linda Gray-Moin, Chris Morgan, Dayna Nuhn, Sandra Parker, Amy Plummer, Heather Simmons, Jan Susina, and @l@n Tannenbaum.

"In that case," said the Dodo solemnly, rising to its feet, "I move that the meeting adjourn, for the immediate adoption of more energetic remedies—"



Many of us in the Carrollian world were elated when, in 2005, we first became aware of an astonishingly beautiful edition of the two Alice books in a very tall, tête-bêche format (upside-down relative to each other), illustrated by French artist Anne Bachelier and published by CFM Gallery. Done with astonishing technique, her richly colored, saturated, otherworldly, highly imaginative images are metaphysical, oneiric fantasies, yet are faithful to the text. The book was issued in five formats: paperback, standard, deluxe cloth-bound, collector's leatherette, and deluxe leather-bound, available from www.cfmgallery.com/alice.html.

What follows is an interview conducted by email (in French and English, with the assistance of her granddaughter Lucy) in August.

MARK BURSTEIN: May I have a bit of (auto)biography for you?

ANNE BACHELIER: I was born in 1949 and grew up in Louvigné-du-Désert, Brittany (northwestern France). From 1966 to 1969, I attended classes at l'Ecole des Beaux Arts at La Seyne-sur-Mer, where

I was most especially pleased with the engraving workshop. Then I did painting on silk, beginning with creating useful items (scarves, cushions, and so on), but very soon came up with what truly matters to me, as well as themes that are still present today in my paintings. In 1989, I gave up silk painting for good to come back to more classic oil painting.

Starting in 1993, I have presented my work at the CFM Gallery in New York. Thanks to my collaboration with Neil Zukerman,¹ several books for which I did the illustrations were born,² including my *Alice*. I also designed a card game, and the costumes for a ballet.³ Since 2008, I have also been creating unique pieces and artist books.

Currently, my work can be seen in galleries in France, the U.K. (Imagine Gallery, Long Melford, Suffolk), and in the U.S. (Angela King Gallery, New Orleans).

MB: Who were some of your influences and favorites among artists or illustrators?

AB: My permanent reference is Rembrandt, for the light, the drawing. But also J. M. W. Turner, Fernand



Khnopff,⁴ Gustave Moreau, Leonora Carrington, Remedios Varo,⁵ . . .

And as for the illustrators, Arthur Rackham, Gustave Doré, Edmund Dulac, . . .

MB: What was your experience of the *Alice* books? Did you read them as a child?

AB: I only knew “short” versions of the book,⁶ and Disney’s view too. I really met Alice when I started working on the book, with the whole version.⁷

MB: Did you use a model for Alice or any other characters?

AB: No, no model. As I once told a gallery visitor in New York during a preview, “I close my eyes, and I watch.” And this is why the book is very interesting; we never know if Alice has brown, blonde, or red hair, etc., or a turtle has a calf’s head. We have all the liberty to imagine her in our own way.

MB: Do you aim your Carroll images at children, adults, both, or somewhere in-between?

AB: I never thought of a specific public. *Wonderland* is made for everyone—simple, but very complex at the same time. And that’s what I loved about it.

MB: The *Alice* books are worlds of paradoxes and dreaming. How do you convey that in your work?

AB: I think that’s the reason I loved this book. Everything was possible; I live in reality every day, but my paintings, my drawings, take me to an imaginary world.

MB: Can you tell us a little about your process?

AB: When Neil Zuckerman suggested doing this book to me, the first drawings were very formal. So I used the method I usually use for a book illustration work: I read a part of the text (for *Alice*, a chapter),



and then I close the book and simply let the images appear.

MB: What about your technique? Do you use watercolor, acrylics, gouache, oils, . . . ?

AB: For the *Poe* book, I made oil paintings on wood panel; the *Fantôme*, oil paintings on paper. For *Alice* and most of the others, I suppose you'd have to say "mixed media," as I used watercolor, acrylic, ink, gold leaves, pretty much anything I found on my drawing board.

MB: What are some of your current and future projects?

AB: In November I'm publishing *Mes dessins du soir* (My Evening Drawings). My gallery in Grenoble is presently planning a big exhibition (retrospective?) in a very interesting spot, an old convent, Le Clos des Capucins, nearby in Meylan, November 24 through December 18, 2022.

After that, I'll continue my work on artist books and several unique pieces, such as *The Conference of the Birds* (AD 1177), a Persian poem by Sufi poet Farid ud-Din Attar.

I am currently producing six very large books, each folding out to around 6 meters (19½ feet)! These are called *leporello* (or accordion, concertina, or frieze) books, which unfold like an accordion thanks to a particular technique of folding and gluing the pages.⁸ The word alludes to Leporello, servant of Don Juan, who presents Donna Elvira with the long list of his master's conquests, often folded like an accordion, in the first act of Mozart's opera *Don Giovanni* (to the famous catalogue aria "*Madamina, il catalogo è questo*").

There are a few foldout pages in my *Alice*, but not on this scale.

And I still have a lot to do!!

Endnotes

- ¹ Neil Zukerman, who died in August of 2021 at age 81, was the legendary owner of CFM Gallery on Greene Street in New York. He was also an avid collector of art and books by surrealists, magical realists, and fantasists. He is survived by his husband, Tom Shivers, who is said to be founding a museum with their astounding collection.
- ² Robin McKinley, *Rose Daughter – A Re-telling of Beauty and the Beast*, 1998; Anne Bachelier, *The Book / Le Livre*, 2001; Scot D. Ryerson and Michael Orlando Yaccarino, *Princess of Wax / Princesse de Cire*, 2003; Gaston Leroux, *Phantom of the Opera / Le Fantôme de l'Opéra*, 2009; *13 by Edgar Allan Poe*, 2012; L. Frank Baum, *The Wonderful Wizard of Oz*, 2014.
- ³ *Tango Plague* for Dances Patrelle, which played at Hunter College in New York City in 1997.
- ⁴ Fernand Khnopff (1858–1921), Belgian symbolist.
- ⁵ María de los Remedios Varo (1908–1963), Spanish-born Mexican surrealist.
- ⁶ Her first was an abridged children's edition published by BIAS in 1955, illustrated by Alice Huertas.
- ⁷ The GF-Flammarion *Tout Alice* (Complete Alice) in the Parisot translation.
- ⁸ For instance, the four 16th-century Maya codices that have come down to us are in the form of leporellos.





ALICE IN ADVERTISING-LAND

DAYNA NUHN LOZINSKI



"The time has come," the Walrus said, "To talk of parodies"

This is the third and final column celebrating the sesquicentennial of *Through the Looking-Glass*. While the sequel did not inspire as many advertisements as *Alice's Adventures in Wonderland*, we have previously examined how *Looking-Glass*-themed ads do feature some unique elements such as mirrors, backwards writing, and the use of the characters, dialogue, and situations from the story. This column explores a third category, poem parodies. The *Alice* books contain several types of poetry, including traditional nursery rhymes, parodies of others' poems, and Carroll's originals. *Through the Looking-Glass* is ideal for studying Carroll's original poems, as it features two of the most famous, and most often parodied, nonsense poems in the English language: "Jabberwocky" and "The Walrus and the Carpenter." Both of these have proven popular with advertisers.

The following advertisements are all from British companies and were chosen to highlight a variety of the poems found in the book.

"Walsall in Wonderland" (Figure 1) advertises this lithographic company's Lithembas seals. "Wonderland" was probably used, instead of referencing *Looking-Glass*, because the first book is better known and the alliteration also makes the title catchier. The ad shows the Tweedle brothers embracing a round seal while Alice looks on.

Now Tweedledum of Tweedledee
Began to grow afraid.
For Tweedledum saw Tweedledee
Was building up his trade.

Till someone whispered 'Lithembas—
Dee uses seals that sell.'
Dum tried them too, now smiles because
His trade has grown as well.

Instead of the expected battling between the twins, Tweedledum learns some business sense from his brother, and both have their happily-ever-afters.

The company ran this ad in 1951, the same year as the release of the Disney animated *Alice in Wonderland* movie. Whether or not Walsall was trying to capital-

ize on the story's heightened popularity at the time, it does explain the small print found at the bottom of the advertisement: "Illustrations after Sir John Tenniel by permission Walt Disney-Mickey Mouse Ltd." It is interesting to note how much *perceived* power Walt Disney had over Lewis Carroll's *Alice* books (and even more surprisingly, John Tenniel's illustrations). This parody used a nursery rhyme older than the original book, and



Figure 1



Figure 2

Tenniel's illustrations were long out of copyright. There was no need for permission from Disney.

This British Shareholders Trust ad (Figure 2) from 1959 is one of numerous examples of "The Walrus and the Carpenter" parodies.

'The time has come,' the Walrus said,
'When savings are a must.'
'Then put yours,' said the Carpenter,
'Into a unit trust.'
'I've heard of them,' the Walrus said,
'They're often in the news.'
'But I haven't got much money,
'So which ones do I choose?'

The Carpenter looked knowing,
And he offered this advice:
'The leading ones are very sound,
'And competitive in price,
'But there's one I think outstanding,
'It's the only one for me.
'It's a jolly good investment,
And its name is B.S.T.'

It ends with apologies to Lewis Carroll and notes that the illustrations used are "after Tenniel."

Most "Walrus and Carpenter" parodies use just one stanza of the poem. The most popular choice is "The time has come . . .," because words like "shoes," "ships," and "cabbages" are easily replaced, making it simple to feature a particular product. Carroll himself was apparently willing to substitute words. He mentioned, in a letter to Harry Furniss (September 27, 1889), who at first remonstrated against the Carpenter, that he could be replaced by a baronet or butterfly. This ad includes "The time has come . . ." stanza, but doesn't take full advantage of the opportunities it offers.

Warren Weaver noted in *ALICE in Many Tongues* (University of Wisconsin Press, 1964) that "'Jabberwocky' lends itself particularly well to parody." He was right about that, and it has certainly been popular with ad-



Figure 3

vertisers. One of several examples Weaver included to illustrate his point was the first stanza of "Shaverwocky" (Figure 3). Here is the entire parody from a 1940 ad for Parke-Davis Shaving Cream.

'Twas shaving, and the bristly gents
Did writhe and wrestle in the morn
All anguished were their teguments
And their follicles out-torn.

'Beware the Scrapershave my son,
The blades that bite, the hairs that catch
Beware the Bristlechin and shun
The stubbling Razorsnatch.'

He took his sharp bright blade in hand
And water hot—an ample stream
To tame his beard he commandeered
Parke-Davis Shaving Cream.

And as with deftish stroke he swept
The whiskers from his physiog
The Scrapershave the ghost upgave
And died as dead as dog.

One two! One two! and through and through
The silky blade went snicker-snack!

He felt his chin and with a grin
He went clean-shaven back.

'Oh, thou hast slain the Scrapershave,
The credit's thine, P.D.S.C.!
Oh beardless day, Callooh, Callay!
He chortled in his glee.

'Twas shaving—the once bristly gents
Have chins as smooth as any dream
For they have learned real shaving sense
Parke-Davis Shaving Cream!

The writer departed from the original format by not keeping the first and last stanza identical. However, the poem is cleverly written using several imaginative invented words. But how well does it do the job of advertising Parke-Davis Shaving Cream? There is no picture of the product, and even the name doesn't appear until the third stanza.

Although it is hard to see, someone showed creativity by taking the torso and long neck of Tenniel's original Jabberwock and redrawing them to become the scales (handle) and blade of a straight razor.

The last two advertisements are from Guinness, and it was difficult to choose just two. An entire (and lengthy) column could be written just using this company's "The Walrus and the Carpenter" and "Jabberwocky" parodies, but over many years they also tackled most of the *Alice* poems in their own brilliant way. "Ten to One . . . It's Guinness Time" (Figure 4) appeared in 1947. It parodies an obvious *Looking-Glass* poem choice for any company trying to sell a beverage.

There were ten red pieces on the board, and the White King was looking very dejected. As Alice came up, a pawn began to sing in a shrill voice:—

'To the Looking-Glass land
'twas the White King who cried,
'I'm checkmated again, though
I've tried and I've tried.
I'm as weak as a whisper and frail as can be,
There was never so feeble a creature as me!'

And all the Chess-men joined in the chorus:—

'Come fill up your glass
and come fill up your can,
And sprinkle the table
with Bishops and bran.
Put Pawns in the pepper
and hares in the hay,
And if ever you're tired
have a Guinness a day.'



THERE were ten red pieces on the board, and the White King was looking very dejected. As Alice came up, a pawn began to sing in a shrill voice:—

"Well," thought Alice, "some of that didn't sound very sensible, but there was nothing wrong with the last line." Then a pawn dressed as a footman handed a glass of Guinness to the King, and the King himself began to sing:—

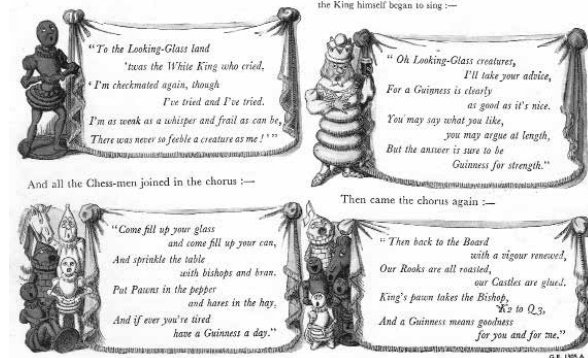


Figure 4

'Well,' thought Alice, 'some of that didn't sound very sensible, but there was nothing wrong with the last line.' Then a pawn dressed as a footman handed a glass of Guinness to the King, and the King himself began to sing:—

'Oh Looking-Glass creatures,
I'll take your advice,
For Guinness is clearly
as good as it's nice.
You may say what you'd like
you may argue at length,
But the answer is sure to be
Guinness for strength.'

Then came the chorus again:—

'Then back to the Board
with a vigour renewed,
Our Rooks are all roasted,
our Castles are glued.
King's pawn takes the Bishop,
K2 to Q3,
And a Guinness means goodness
for you and for me.'



Figure 5

The illustration uses Tenniel's versions of the chess pieces and places them in a castle-style hall with a chessboard floor. Two decorative pillars in the foreground each have a niche: the left contains a bottle of Guinness, and the right a glass. Each stanza of the parody is coupled with an image of the characters who are singing it. For those who are curiouser, Alice's beautiful *Looking-Glass*-style dress is pink.

The wittily titled "A CARROLLINGIAN Knight's Entertainment" (Figure 5) appeared in 1948. Tenniel's original illustration of the White Knight and aged, aged man has been humorously adapted to show the acrobatic skills that can be achieved when a person is fueled by a glass of Guinness every day (just like the one that is sitting on the fence post).

I'll tell you how it all began,
There's plenty to relate;
I saw an aged, aged man
Do handstands on a gate.
'Where do you get the strength' I cried
'To do those acrobatics?'
It seemed to me the man defied
The laws of hydrostatics.

He said, 'It is my rule to drink
A Guinness every day.
You cannot do the trick with ink
Or isinglass, or hay.
And this it is that does me good
And so improves my powers—
Believe me, Sir, I've often stood
Like this for hours and hours.'

So when I have a job I hate,
Like splitting 3 foot logs,
Or find I'm asked to separate
Some very savage dogs,
Or if I have to shovel snow
My rule through thick-and-thin is
To think of that old man, and go
And have a Guinness, for there's no
Potation that I relish so,
And what is better still, I know
It does me good and makes me glow,
And burst with braggadocio;
Which goes, it seems to me, to show
There's nothing like a Guinness.

The first three ads are not visually striking because the poems take up most of the space, leaving little room for images. To be fair, it is challenging to illustrate a trust fund ("did you ever see such a thing as a drawing of a muchness?"), but only the Walsall ad has a picture of the product being sold. Most of the product information is contained in the poem, so to generate a purchase it has to be found witty and entertaining. In these ads, a sale is made, or not, almost solely on the quality of the parody. The advertiser probably hoped that the use of the familiar Tenniel illustrations would at least make the reader stop, and then hopefully read the ad. These advertisements would have benefited from more balance between the text and image spaces. In today's market, a quick glance at them would probably result in the page being turned.

In contrast, the two advertisements from Guinness are much stronger visually, with their larger illustrations taking up about half the ad space. They also have the advantage of being in color. In Guinness's advertising, the images and copy are always imaginative and clever. This company set the gold standard for all *Alice*-related advertising.

The use of poem parodies in advertising does present some challenges, but they might be more than offset by the fun of attempting to "out-Carroll" Carroll.

The Gedovius (& Other) Snarks

JUAN GABRIEL LÓPEZ GUIX

I recently received a copy of La Caza del Snark, translated and illustrated by Juan Gedovius (Penguin Random House, 2022), which I had ordered because I was so enamored of the illustrations Gedovius did for the Alice duad (p. 76). These Snark ones are also wonderful, and equally hilarious, but I was confused as to why some of the words appeared—seemingly randomly—in blue, while most of the text was in black. So I asked Juan Gabriel López Guix, a Spanish translator, academic, and Carrollian, if he could discern a pattern. His reply went far beyond that! – MB

TEXTUAL ACCURACY VS. POETIC FORM

The translation has the purpose of offering not a literal version, but a Spanish text with poetic autonomy. This objective is fully achieved by resorting to a traditional

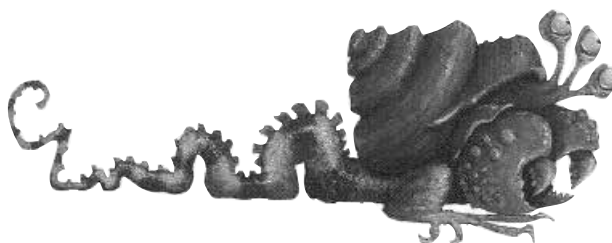
(usually) eight-syllable stanza line with consonant *abab* rhyme. (*Rima consonante* refers to the repetition of all letters after the stressed vowel, as opposed to *rima asonante*, which refers to only the repetition of vowels.)

The stanza (*cuarteta*, quatrain) and the verse lines work perfectly in poetic terms, but the choice of this particular (and simple) poetic form—in accordance, surely, with the readership intended—means that the entire text had to be submitted to a sheer semantic simplification.

The treatment accorded by Gedovius to the semantic aspect of the poem can be illustrated by a comparison of four stanzas chosen at random from the beginning of the First Fit with Gedovius's version (Table 1):



TABLE 1		
<i>Lewis Carroll</i>	<i>Juan Geodivus</i>	<i>Back Translation</i>
There was one who was famed for the number of things He forgot when he entered the ship: His umbrella, his watch, all his jewels and rings, And the clothes he had bought for the trip.	<i>Célebre por los olvidos, un tipo que, antes de partir, embarcando con descuidos dejó sus cosas sin subir.</i>	Famous for his forgettings, a guy who, before leaving, embarking carelessly left his things unboarded.
He had forty-two boxes, all carefully packed, With his name painted clearly on each: But, since he omitted to mention the fact, They were all left behind on the beach.	<i>Cuarenta y dos sus maletas claramente rotuladas, cajas y cajas repletas que quedaron olvidadas.</i>	Forty-two his suitcases clearly labelled, boxes and boxes full that were left forgotten.
The loss of his clothes hardly mat- tered, because He had seven coats on when he came, With three pair of boots—but the worst of it was, He had wholly forgotten his name.	<i>Lleva puestos seis botines, siete gabanes de lana, olvidó los calcetines y también cómo se llama.</i>	He is wearing six ankle boots, seven woolen overcoats, he forgot his socks and also what his name is.
He would answer to “Hi!” or to any loud cry, Such as “Fry me!” or “Fritter my wig!” To “What-you-may-call-um!” or “What-was-his-name!” But especially “Thing-um-a-jig!”	<i>Él responde casi a todo: A “Frito” o “Como-se-llame”, “Lo-que-sea”, “Pez” o “Dodo”, o “lo-que-se-desparrame”.</i>	He answers to almost everything: To “Fried” or “What’s-his-name,” “Whatever,” “Fish,” or “Dodo,” or “what-scatters.”
While, for those who preferred a more forcible word, He had different names from these: His intimate friends called him “Candle-ends,” And his enemies “Toasted-cheese.”	<i>Quienes gozan de palabra otros nombres le han dejado, le dicen “Cara de cabra”, o también “Queso tostado”.</i>	Those who enjoy the right of speech other names have left him, they call him “Goat-face,” or also “Toasted cheese.”



By way of comparison, the same stanzas extracted from Luis Maristany's translation (*La caza del Snark*, Plaza & Janés, 1986) are reproduced below. Maristany used alexandrine verse and *abab* rhyme. (The Spanish alexandrine verse line consists of two hemistiches of usu-

ally seven syllables separated by a caesura.) Without the constraint of having to simplify his version or adapt it to a specifically children's audience, Maristany achieved a very good balance between autonomous poetic form and textual precision (Table 2).

TABLE 2	
<i>Luis Maristany</i>	<i>Back Translation</i>
<i>Había un tipo famoso porque todas sus cosas quedaron sin subir al entrar en el barco: el reloj, el paraguas, los anillos, las joyas, la ropa de viaje que en tierra había comprado.</i>	There was a guy who was famous because all his things were left unloaded when he got on the boat: the watch, the umbrella, the rings, the jewels, the travel clothes he had bought on land.
<i>Las cajas, en total, eran cuarenta y dos, muy bien empaquetadas, con las señas muy claras, pero olvidó subirlas, y por esa omisión sin embarcar quedaron las cajas en la playa.</i>	The boxes, in all, numbered forty-two, very well packed, with very clear markings; but he forgot to load them, and because of this omission the boxes were left unshipped on the beach.
<i>No le afectó la pérdida de su ropa, ya que llevaba siete abrigo cuando a bordo subió y tres pares de botas . . . Lo malo sí que fue que el pobre hasta su nombre en la playa olvidó.</i>	He was not affected by the loss of his clothes, as he was wearing seven coats when he came on board and three pairs of boots... The bad thing was that the poor man even forgot his name on the beach.
<i>Respondía a un «¡Eh!» o a un grito articulado, cual «¡Huele a chamusquina!» o «¡Fritn pelambreira!» o «¡Sea cual sea su nombre!» o «¡Fulano!» y «¡Mengano!» y, de modo especial, el «¡Quienquiera que sea!».</i>	He would respond to a "Huh!" or an articulate shout, like "It smells like scorch!" or "Fried mop of hair!" or "Whatever your name!" or "So-and-so!" and "What's his name!"



TYPOGRAPHY & CONVERSATIONS

In Gedovius's version, the use of typography seems completely arbitrary. My impression is that it follows a procedure that is common in children's editions: the use of different typefaces and colors with the aim of capturing the attention of a readership with little reading experience. The turquoise words also have green letters in what seems to be a bold or semi-bold typeface.

In Spanish, there are two ways of indicating dialogues: with dashes (Example 1) and with guillemets (Example 2). The former is more orthodox. But the latter can be seen in some contexts.

Example 1

–Voy a cazar un Búyum –dijo el marinero.
–No vayas –le pidió su mujer.

Example 2

«Voy a cazar un Búyum», dijo el marinero.
«No vayas», le pidió su mujer.

In a dialogue (whether indicated by dashes or guillemets), a closing guillemet (») is used in Spanish at the beginning of a new paragraph to indicate the continuation of the dialogue. If guillemets (not dashes) are used, the closing sign must be repeated at the end of the speech (Example 3).

Example 3

«Un Búyum voy a cazar,
no me impidas la partida
—dijo el audaz marinero—.
Ni te muestres afligida.

»Un Búyum voy a cazar
—repitió el hombretón—
y a verme no volverás.»
Y en eso tuvo razón.

Gedovius's book mixes the two systems (dashes and guillemets), and the closing guillemet at the end of a dialogue in several stanzas is missing. Italics are also arbitrarily inserted.

In typographic terms, it is all nonsense, but not Carrollian.

ADDENDUM

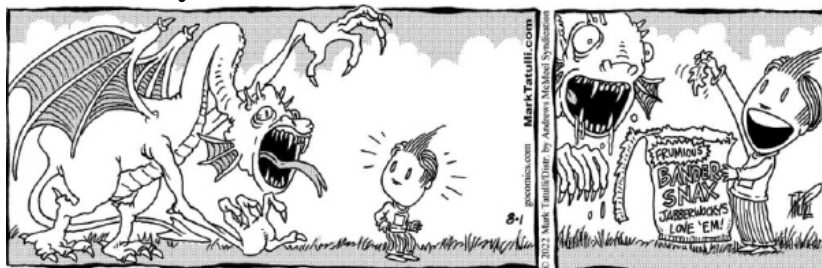
Incidentally, there is another very interesting version (in textual and literary terms) of the *Snark*, Adolfo Sarabia's *La Caza del Carabón Reivindicada* (Universidad de Valladolid, 1991, reprinted by Lumen in 2001). Sarabia jokingly claims to have found among the papers of a relative a manuscript entitled *La Caza del Carabón* (portmanteau word: *caracol* [snail] + *tiburón* [shark]), the Spanish "original" allegedly having been stolen and translated by Charles Dodgson. The edition offers this Spanish "original," Carroll's *Snark*, and Sarabia's translation into Spanish of Carroll's version.

In our last issue, we printed Rose Owens's review of Gaynor Arnold's novel *After Such Kindness* (2012). We had simply forgotten that this book was previously reviewed in our pages by Clare Imholtz (*KL* 90:40). Please regard the reviews as complementary, as Clare's was hardly complimentary.

Addenda,
Errata,
Corrigenda,
& Illuminata



Liō, Mark Tatulli, August 1, 2022



Liō, Mark Tatulli, August 27, 2022



THERE ONCE WAS A DOOR

CARVED BY ALICE . . .

Mark Burstein

Mark Davies is an Oxford local historian, guide, and the author of *Alice in Waterland: Lewis Carroll and the River Thames in Oxford* (Signal Books, 2010; *KL* 107:69), the depths of whose knowledge of and passion for Carroll were very much in evidence when he spoke at our Fall 2021 virtual meeting (*KL* 101:1). His article “Four Limericks and a Carving,” published by the *Times Literary Supplement* on July 1, 2022, had two themes, each quite revelatory.

Carrollians are quite familiar with the four limericks (under the title “Melodies”) young Charlie Dodgson published in his family magazine *Useful and Instructive Poetry*, starting at the age of thirteen. But he continued to write limericks as an adult. One, written in 1890 and playing on the phrase “Isle of Man,” was first published in Collingwood’s *The Life and Letters of Lewis Carroll* (1898) and has been widely reproduced, but the other four surviving ones have never before been seen. They are from a journal kept by a lifelong friend and colleague at Christ Church, Thomas Vere Bayne (1829–1908). Davies found them tucked away at the back of one volume; they were marked “written by C. L. D. in or about 1856.” All four refer to identifiable Christ Church contemporaries, though the names were tactfully omitted in the original. Here is one:

An unfortunate Tutor named
[Prout]

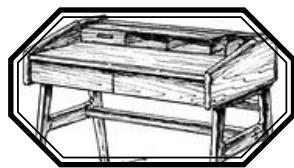
Never knew what he lectured about;
When they said “What’s that
word?”

He seemed not to have heard,
But in Liddell and Scott looked
it out.

Dodgson’s friend Thomas Jones Prout (1823–1909), vicar of Binsey (of treacle well fame), had a habit



Carrollian Notes



of dozing off during long Christ Church governance meetings and is perhaps one of the inspirations (along with Rossetti’s pet wombat) for the Dormouse.

Bayne’s journal also provided Davies with the ammunition to dispel another myth. A wooden door in the nearby St. Frideswide’s church contains a carving depicting the saint in a rowboat on the Thames, which has long been thought to have been carved by Alice Liddell (*AA*150: 92). In an entry for December 14, 1886, Bayne’s journal establishes that the door was, in fact, carved by her younger sisters, Rhoda and Violet! (The incorrect story had been perpetrated by an erroneous statement in a 1967 issue of the St. Frideswide’s parish magazine.)

We heartily congratulate Mr. Davies on his discoveries. The article is available at bit.ly/TLSDavies.



UNTERNEHMEN WUNDERLAND, OR OPERATION WONDERLAND

August A. Imholtz, Jr.

It must be made clear from the beginning that *Unternehmen Wunderland*, that is, Operation

Wonderland, had nothing directly to do with Alice herself or her world as far as can be determined. In late summer of 1942, the Kriegsmarine, the Nazis’ new name for the former Imperial German Navy, attempted to interdict the Allied supply convoys that were sending military aid to the Soviet Union and sailing to the Barents Sea and through the Kara Sea—a southern extension of the Arctic Ocean—and on to Vladivostok and Archangel. The German Admiral Hubert Schmundt drafted the plan for Operation Wonderland, so called presumably because the Kara Sea was then largely unknown territory. In spite of deploying several U-boats and the cruiser or “pocket battleship” the *Admiral Sheer*, which outgunned the Soviet ships meant to protect the convoys, Operation Wonderland was terminated on August 30, 1942, without having accomplished its ambition of closing down the flow of Allied supplies to the Soviets. One might wonder whether the Allied or Axis powers used any other Carrollian words for the names of their military operations?



AS AVENTURAS DE ALICE

Farol Santander
São Paulo, Brazil
June 24 – Sept 25
Adriana Peliano

Since its opening in January 2018, the Farol Santander (Santander Lighthouse; farolsantander.com.br) has received more than a million visitors and has presented 29 thematic and immersive exhibitions. Its attractions occupy 18 of the 35 floors of the Banespão, a recently renovated (2015) art deco skyscraper. For those of you who won’t be able to visit this amazing exhibition, I will describe what you would find there, but this can only slightly suggest the joy of the experience: Visitors witness Alice’s adventures, jumping out of the pages of the book into

labyrinthic experiences in *alicedelic* arts and moving images, wandering through immersive installations in a journey full of magic and creativity.

Visitors cross multiple *curiouserisms*: closed doors, tunnels, gears, gadgets, optical devices, assemblages, cabinets of curiosities, anamorphisms, sculptures of screens and un-falling chairs. Alice crosses successive screens, unfolding dreams within dreams. Artists dare to create *alicedelias*; fragments of *Wonderland* in films, videos, and animations are presented in slow motion or panting breaths, creating moving *alicescopes* in which Alice travels at the speed of light.

This unprecedented exhibition invites adults and children to become Alices experiencing her adventures. In a playful and immersive way, participants walk through two exhibition floors among scenarios, characters, curiosities, illustrative, pre-cinematic, and cinematographic adaptations of the tale. Occupying an exhibition area of around 600 square meters, more than a hundred items bring the Alician universe to the public. Installations, historical video materials with different versions of scenes from the tale, and a 3D cinema present vast audiovisual material. *As Aventuras de Alice* was conceived, designed, and curated by the artist and multimedia researcher Rodrigo Gontijo, the scenery was designed by Lee Dawkins, the art

director is Tissa Kimoto, and the exhibition was produced by Ayo Cultural.

Although visitors go through a physical sequence of rooms, the impression they receive is like journeying through another world. The color palette is beautiful; the lighting, the furniture, and the intertwining of the projections with architecture and the experience of space all play with historical references in a contemporary concept and aesthetic.

Upon arrival, visitors pass through a sequence of closed doors to get into a library whose walls feature the story of Alice Liddell, Lewis Carroll, and John Tenniel via reproductions of illustrations, historical documents, ephemera, and other curiosities. Participants then partake of some challenging adaptations that bring Alice into the Brazilian culture in curiouser and curiouser ways, such as João Gomes de Sá's adaptation of the text to a literary style of northeastern Brazilian popular literature; the transformation of the *Under Ground* manuscript into a facsimile in Portuguese (designed by the present writer), simulating Carroll's handwriting; and the work of the author Monteiro Lobato, the first Brazilian *Alice* translator, who also

featured Alice in several of his stories published in the 1930s.

On the same floor, visitors stroll through a Cabinet of Curiosities, including some assemblages and collages I created. There are also illustrations on the wall by the challenging American artist Maggie Taylor, who confronts the story of photography with contemporary digital technology, playing with dreams and a metalinguistic approach to the historical representation of women. In the same room, books with illustrations by Andrea D'Aquino, Made Balbat, Robert Ingpen, Iassen Ghiuselev, Oleg Lipchenko, and Kristjana S. Williams among others, are displayed with carefully chosen objects placed upon them, as if coming out of the books. In creating these assemblages, it was a pleasure for me to play with miniatures, strange and sinister dolls that reminded me of the animations by Jan Švankmajer, and Tenniel illustrations that act as detachable puzzles, subjective glimpses of the emerging unconscious.

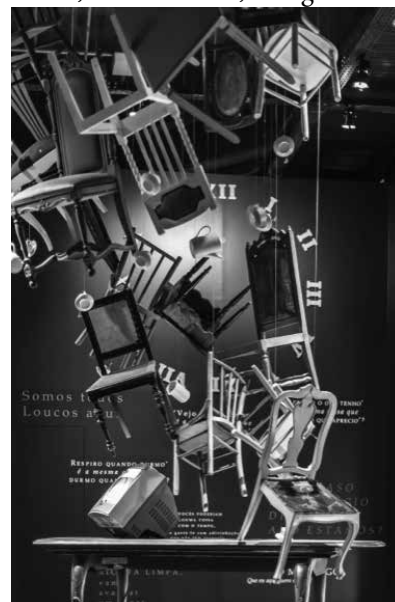
The pre-cinema phase is portrayed in historical sequence through objects such as pop-up books, View-Masters, a magic lan-



Painting by Antonio Peticov



IMG_1934.jpg



Photos by Carol Quintanilha

tern, stereoscopic images, flip books, a zoetrope with illustrations by Márcia Porto, and even a thaumatrope, one of the oldest once-popular animation mechanisms, created in 1824. Going down to the gallery on the 23rd floor of the building, we are taken on a stereoscopic journey through different scenes of Alice's fall, transposed to 3-D. Another environment is dedicated to the meeting of Alice and the Caterpillar, with scenes from many different movies in one cinematic installation with a 16 mm projector. In this space, illustrations of the tale made by renowned artists such as Salvador Dalí and Yayoi Kusama challenge the idea of the canonical and stereotypical Alices. Video testimonials from specialists in literature, philosophy, and psychoanalysis explore multiple meanings of Alice.

The mad tea-party inspired two large installations: one with twenty TVs and the other with a brilliantly colored stack of flying chairs and cups daring gravity and rationality. The tea-party scene appears on TVs in cartoons from Disney (1951) to Japanese anime (1977), passing through Ukrainian and Australian variations. Dialogue with psychedelia and the counterculture appears in work by the painter Antonio Peticov—a longtime researcher and admirer of Lewis Carroll and Martin Gardner—in paintings that deal with mathematics and dreamlands creating magical portals; and in work by Ozi, a graffiti artist, who displaces Tenniel illustrations in a street-art approach. The meeting with the Queen of Hearts takes place in the next room, in which the world of cards and the evil Queen is presented by video-mapping over a sculpture of giant playing cards with scenes from thirteen different films, from 1915 to 2010, a game of cards projected onto cards. The next room

honors *Through the Looking-Glass*. We listen to the Beatles' "I Am the Walrus" and see a video with texts and words over a game of mirrors, conceived by the visual artist Leandro Lima with animations by Glauber Vianna.

What did I discover at the exhibition? Alice's adventures are an inexhaustible game of artists and producers in a great magic gear, where the imagination raves about new ways of thinking, playing, diving, traveling, and living. Alice in the sky with diamonds, the girl with kaleidoscopic eyes, invites us to "feed our head," as Grace Slick's "White Rabbit" proclaims. In this exhibition visitors witness a game with Alice's transformations intertwined with the story of sequential art, the moving image, animation, TV, cinema, and the opening of further possibilities. In this *alicescopic* experience, Alice still invites us to dive down the rabbit hole, which now becomes a TV set as animated by Hanna-Barbera (1966), where I first met Alice as a child, and which serves as the first excerpt in the installation. Those images fascinated me: I entered into the television in my own living room as a child, and then . . . who could have known?



THROUGH THE STEUBEN GLASS

As we well know, industrialist/philanthropist Arthur A. Houghton, Jr., endowed Harvard with the eponymous Houghton Library for rare

books, which includes its outstanding Carroll collection. But he was also the co-founder of the Corning [NY] Museum of Glass—Steuben Glass was the family business—so it's no surprise that Alice can be found there. Currently, on the third-floor Optics Gallery there is an exhibit demonstrating the qualities of tapered fiber optics, which magnify (or shrink, depending on which side you look through) an illuminated page of text, which of course begins, "Chapter 1. Down the Rabbit-Hole." Across the mezzanine, next to the glass-breaking demo, yellow vinyl letters on a clear-tempered glass dividing wall quote "Oh, what fun it'll be, when they see me through the glass in here, and can't get at me!" from *Looking-Glass*.

Not on display, but in their Rakow Research Library, are the papers of Frederick Carder (1863–1963), a pioneering English glass-maker who co-founded the Steuben Glass Works in 1903 and later became its art director. In a folder at the bottom of one of the boxes in the Carder collection is a well-used 1898 edition of *Wonderland*, along with 27 drawings depicting different scenes from the story. What makes these drawings mysterious is that they are neither signed nor dated, and it's unclear if Carder or someone else drew them (and if the latter, why they were preserved).

Susan Konar, *Six Chix*, July 7, 2022



Lewis Carroll: Formed By Faith
Charlie Lovett
University of Virginia, 2022
ISBN: 978-0-8139-4739-6
Cindy Watter

The study of Lewis Carroll's life would seem to be a well-trodden path, but Charlie Lovett has found an area that has scarcely been touched. *Lewis Carroll: Formed by Faith* is a groundbreaking study. Its thesis is that Carroll's religious belief was central to his life and work. The surprise is that no one has written about this before. (There wasn't much beyond a chapter in Morton Cohen's outstanding biography of Carroll.) After all, Lewis Carroll did not spend the entirety of his life writing best-selling children's books, or taking photographs of famous people, or even lecturing on mathematics at Christ Church. But Carroll/Dodgson was always a deeply religious man. *Formed by Faith* covers his religious life from childhood to death.

Lovett supports his assertion with ten years' worth of research, using a wide range of primary sources, as well as delving into church records and private letters and diaries. In so doing, he calmly demolishes some of the myths surrounding Charles Lutwidge Dodgson's life. First, there is the oft-told tale that Dodgson was a terrible speaker, hampered by a stutter and a monotonous style. Dodgson wrote this about himself, but he was a master of self-deprecation who often belittled his accomplishments. Lovett went exploring in contemporaneous diaries and other accounts, and gives us a very different view of Dodgson's abilities as a preacher. First, his stutter wasn't disabling. Second, his sermons were actually interesting. Early in his career, Dodgson preached at the churches attended by the university population and the upper class, but he also spoke at services attended by university servants, especially



near the end of his life. In 1895, Dodgson spoke to a group of agricultural workers in Eastbourne. The vicar was Howard Hopley, and he wrote: "Our grand old church was crowded, and, although our villagers are mostly agricultural laborers, yet they breathlessly listened to a sermon forty minutes long, and apparently took in every word of it. It was quite extempore, in very simple words, and illustrated with some delightful and most touching words of children."

The ability to speak extemporaneously does not suggest a person who was awkward in public. This memory also reminds one of a certain spontaneous story told on a boat trip to an admiring audience.

Another tidbit of accepted wisdom is that Dodgson's four years of schooling at Rugby was a miserable experience in a cesspit of servitude to older bullies. In fact, I wondered how such obviously loving parents as his could have sentenced him to such a sadistic place. The true story is that Rugby was not a Dotheboys Hall. The legendary headmaster Thomas Arnold had reformed Rugby, and it offered excellent academic preparation for Oxford. Although Dodgson was homesick and hated being bullied, his nephew Stuart Collingwood wrote that Dodgson was known to defend younger boys. I had put the worst possible construction on his nocturnal sufferings, but one of the tortures was putting a dog on his bed! That sounds more like a prank than cruelty. Dodgson went through some childhood illnesses at Rugby, and headmaster Archibald Campbell Tait's beautiful wife, Catharine, ran the infirmary. All the boys were fond of her, and

she was kind to them. Her husband remembered, "I can see her now, her hands full of instructive or amusing books, wherewith to beguile the lonely hours of the boys in the infirmary. She constantly visited them, read and prayed with them." In addition, an instructor at Rugby, George Edward Lynch Cotton, may well have been a lifelong inspiration to Dodgson.

Finally, there is the notion that Dodgson could be rigid and moralistic. The truth is that he believed in a forgiving God. In many ways he was far ahead of the Church of England. In 1877 he wrote a short essay that he titled "Marriage Service." In it, he argued that the Church of England should allow marriage after divorce (divorced members of the C of E could remarry only in a civil ceremony). Dodgson was probably thinking of his friend Ellen Terry's situation when he wrote it. He stated, "where an oath is of mutual obligation, and where its purpose can only be effected when both parties observe it, the failure of one of the parties releases the other." This sounds quite fair, but in fact the Church of England didn't allow the divorced to remarry in the Church until 2002.

Religion, as in the Church of England, permeated Charles Lutwidge Dodgson's life. He was literally born into it. His father, also named Charles Dodgson, was a distinguished clergyman who had studied at Oxford with men who became leaders of the Church of England, including the future Archbishop of Canterbury. Dodgson the elder experienced the turmoil that was the Oxford Movement, in which two factions of the Church of England struggled to steer it in the direction each thought best. It was high church/Tractarians/ritualists versus low church/evangelicals. The great fear of the Protestant Church of England establishment was

that the interest in bringing ritual back to its services could cause their believers to flock to Roman Catholicism. Some of the leaders of the Oxford Movement, such as John Henry Newman, did exactly that. Newman became Cardinal Newman and was canonized, in fact. Lovett's discussion of this schism is the clearest I have ever read. At the very least, readers will now understand why some characters in the Barbara Pym novels get upset when a clergyman waves an incense ball or wears a biretta.

Dodgson was confirmed when he was at Rugby. In this Church of England service, the candidate confirms the promises made by his or her godparents at christening, pledging to help the infant reject the devil and all his works. At confirmation, the (usually) twelve-year-old promises to take on this task. Mr. Cotton, mentioned above, probably handled young Charles's confirmation instruction. He appears to have been a charismatic teacher. He wrote *Prayers and Other Helps to Devotion* as well as another shorter work on confirmation. Dodgson kept these books in his library, and when Cotton died, he pasted a picture from the obituary in his scrapbook. Cotton was described by a contemporary, Arthur Penrhyn Stanley, as a person "whose keen and boyish sense of life's mirthful side never left him." He sounds rather like Dodgson, and like Dodgson, he took religion very seriously. Lovett says he appears in *Tom Brown's Schooldays* (the ultimate boarding school novel) as "the young master" who lectures the boys about the importance of religion in their lives.

Saving the souls of children was a preoccupation in an era when childhood illnesses were often lethal. Charles Lutwidge Dodgson's family was rare in that all of his brothers and sisters lived to old age. Sickness took a few of his schoolmates. Occasionally a teacher died, includ-

ing Charles Dodgson's own form master, Charles Mayor. Mayor was a deeply religious man who had been particularly kind to the boys. All of this was most upsetting to the students and instructors, of course. Dr. Tait's sermons impressed upon his listeners the importance of leading a godly life, and it certainly must have seemed, at times, as if life could be snatched away with no warning. As Lovett reports, when a composition instructor, George John Kennedy, died at age thirty-six, Dr. Tait stood at the altar and gave a sermon that must have remained with Charles Dodgson for the rest of his life:

"What is life?" said Tait. "Is it all a dream?" In his congregation sat a fifteen-year-old boy who would grow up to write the two most famous dream narratives in English literature. He would close his acrostic poem at the end of *Through the Looking-Glass* with the line, "Life, what is it but a dream?" His novel *Sylvie and Bruno*, while not strictly a dream narrative, would explore states of being similar to dreaming and their relationship to waking life. In his 1876 *Easter Greeting*, he would compare the passage from earthly life to life everlasting to waking from a dream.

Of course, the marker for Lewis Carroll/Charles Lutwidge Dodgson at Westminster Abbey reads, "Is all our life, then, but a dream?"

Even if life were just a dream, Dodgson and his classmates were exhorted to do good works while they were on this earth. This is something he worried about all his life. His diaries are full of prayers in which he declares his unworthiness and indolence. A nonreligious reader today might suspect that Dodgson's frequent lamentations about his sinful nature point to sinister, secret acts. (There are some readers, in fact, who go on to write ridiculous books claiming that Charles Dodgson was

Jack the Ripper.) However, a person familiar with the Book of Common Prayer, as Lovett points out, will recognize Dodgson's prayers as the conventional language of supplicants for God's mercy. Duke University's religious studies professor, Mark Goodacre, who wrote the excellent preface to *Formed by Faith*, has told our Society before that Victorian diaries are replete with declarations of guilt and worse. They are nearly always written by people who led perfectly blameless lives. Charles Lutwidge Dodgson prayed every day of his life because he was sincerely religious, not inherently sinful.

This is why we haven't seen a book like this before. We live in a world where people are either strictly secular or puffed up with performative piety. It seems, sometimes, as if there is no room in our culture for religious people who simply want to live good lives, not to find a cult of personality. *Formed By Faith* is a tour de force. Charlie Lovett has given us a new way of looking at Charles Lutwidge Dodgson and his alter ego Lewis Carroll that was long overdue. It took both great patience and great scholarship to write this book, and it is beautifully written. Its index alone will be immensely helpful to future scholars. Anyone interested in Lewis Carroll, his religious life, or the Victorian world he inhabited will find it invaluable.



*The Wood Engravers'
Self-Portrait: The Dalziel Archive
and Victorian Illustration*

Bethan Stevens

Manchester University Press, 2022

ISBN-13: 978-1526156662

Matthew Demakos

This book is a mindful meditation, a scholarly exercise, a creative-critical study on the forty-nine proof albums created by the Brothers Dalziel, the leading engravers in the Victorian age. The albums, now located in the British Mu-

seum, contain the proofs of their engravings, mostly hand-burnished from the original engraved wood blocks. Roughly speaking, they were created annually from 1839 to 1893 and contain 700 to 1,700 proofs each, or 54,000 in mass. The book's chapters have such headings as "Ruskin's sinisterity: disjointed hands and brains, and the division of art labour," and "Off with her head!" (Carroll): execution, technical violence, and the discipline of visual culture."

To clarify, there is no straightforward—meaning detailed and contained—history of the Dalziel family and business in these erudite essays. One such history begins deep into the book on page 83, but it has several repeats and lacks chronology. There is no detailed history of facsimile wood engraving and how it came to be. There is only a mere mention of the development of that which became the brothers' forte in wood engraving. There is also no extensive description of the craft, what the engravers did day in and *night* out. Absent is any deep dive into line drawing and facsimile work as opposed to wash drawing and tint-tool work.

It was not the author's intent to deal with these subjects, and, despite the concept of reading the albums as if they were a Victorian novel, there is a tremendous amount to learn about engraving from this volume. There are frequent mentions of the *Alice* engravings and an interesting section on the Dalziels' experiments on how best to reproduce the *Under Ground* manuscript. Sadly, however, there is little here to enhance our knowledge of the *Alice* blocks and who may have cut them. This is no fault of the author's; blame the Dalziels for the handling of their records and for the disrespect they showed to their own engravers in their autobiography. Personally, all that I can add to my Tenniel research is the idea that a simple *Alice* block would have

taken about three hours to engrave; a larger, more complex block about twelve to fourteen hours—and that a man with the dandy name of Frank Fricker likely, but not surely, created the proofs.

I have no doubt that many in the field will be using this book as a source in the years to come. Personally, I have been enlightened on several issues regarding the Dalziels and wood engraving itself. The substantial cost of the book is certainly justified by its large 8½ × 11-inch size (4 lbs.) and in its numerous figures—251 in number, often full-size, and finely printed.

As much as I respect the author, Bethan Stevens, "a Senior Lecturer in English and Art Writing at the University of Sussex, as stated on the back cover, I do have a grave concern. There is a substantial conflict between two oft-stated suppositions, a clash that is not adequately addressed.

On one hand, she stresses the fact that wood engravers simply cut around the lines created by artists, lines either drawn or photographed onto the wood. "Engravers' hands are employed," she writes, "to make lines that do not belong to them." "The engraver receives a whitened block on which the draughtsperson has drawn," she adds several pages later, "and their job is to cut away the wood but to avoid the lines, to leave them untouched, to go to the very edge of the line and stop, to cut everything *but* the line. Autographic touch is not allowed." Stevens does not shy away from this point, making frequent mentions of it (on pp. 6, 8, 110, 255, and 370).

There is nothing controversial about these statements. The concept can be inferred from the writings of the art critic John Ruskin and the engraver William James Linton; it is demonstrated in period engraving

manuals, and is implied in artists' comments on annotated proofs. If I may add, the bewildering faithfulness of the engravers to the original drawing was shown in my talk to our Society in the fall of 2020. (Available on our YouTube channel; see "The Blip: The Engraver's Role in Tenniel's Process.")

On the other hand, Stevens intimates that the engravers were *equals* with the artists. "I avoid over-using the word 'artist,'" she writes in an early footnote, "believing that the engraver and designer are equally artists." She uses the word "designer" for the one with the pencil or pen. Elsewhere, she writes about the "ongoing assumption that drawing was more important than engraving." Since the author is disparaging the stated assumption, it can only be concluded that she believes otherwise; namely, that engravers are equal or *more* equal than artists. There are several other similar intimations, but the concept is implied throughout, and is even in the formatting of her captions (a point we will address later).

These two ideas clearly clash. How can an artist who created the line be equal, or even near equal, to the engraver who, by the author's own account, merely forged it? There is an attempt to address this issue, but it falls widely short. "Wood engravers *made* these works of art," it begins, "so where exactly ought we to draw the line between the materiality of that work and its iconographic and imaginative existence?" The fact that her argument begins with a pun (which she italicized)—by definition merely a *linguistic* connection between two entities—is hardly in her favor. The rest of her argument focuses on why the engravers should be studied, rather than how they should be viewed when balanced against the artists.

In reality—since she opened the door for pedanticism—no, the wood engravers were not the ones

who “*made* these works of art,” the *proof takers* did, one of them being good ol’ Frank Fricker! And further, the printers *actually made* the images we usually see. They effect every line with their highly influential overlays, which can thin the lines on “the jaws that bite” and simultaneously thicken the lines on “the claws that catch.” We’d best not be pedantic.

Her insistence on this equilibrium between the artist and the engraver pervades the book. For those who are skeptical, who remember her disdain for the idea that “drawing was more important than engraving,” it surely leads to some brow-knitting reading, especially when the scale tips in favor of the engraver. Personally, in my reading I found several logical confoundments, exaggerated contributions, and more than a couple of hundred incessant irks.

Let’s restrain ourselves to only two logical confoundments. The first begins with her observation that in the nineteenth century the focus was on the artist rather than the engraver, noting there was “an intellectual bias towards composition over line.” That is, Stevens equates composition with the artist and line with the engraver. On the next page, however, she adds that the “engraver also had the job of creating another person’s line.” If we treat these two statements as premises in a syllogism, wouldn’t the conclusion be that the artist is responsible for the composition *and* the line, that is, for the whole?

The second confoundment is a bulk insult to all the artists for whom the Brothers Dalziel engraved. Stevens creates and develops for one of her essays an analogy for the engraver. In short, she sees “the wood engraver as an artistic equivalent of the ghostwriter.” By definition, an analogy sets one pair of elements against another pair. If the engravers are the *unnamed* ghostwriters, then the artists are

the *named* phonies who are incapable of writing. Stevens seems to be unaware what—logically—her own analogy implies: namely, artists are hacks.

Let’s restrain ourselves as well to two exaggerated contributions. The first: In a topic sentence that begins one section of a chapter, Stevens writes, “Art Historical discussions of collaborative wood engravings often assume that the designing artist was the one in control, at least ostensibly.” Yet, the statement—meant to advance the engravers’ contribution to an illustration—goes unsupported in the rest of the paragraph and section. She does credit the source (a deeply flawed source to me, but that is beside the point). Readers deserve to be shown not told, especially with such a prominently made and challenging declaration.

The second exaggerated contribution hits home a bit more directly. At one point Stevens discusses “Dalziel’s ‘Jabberwocky’” or “the firm’s famous ‘Jabberwocky,’” stating that it “has so many line techniques it obviously functions as an advert for the engraver’s art.” Stevens is allowing her readers to conjure up an image of the engraver carving *his* own texture on the wings, or *his* own touches on the trees, or *her* own pattern on the foliage, the scales, the tail, which, by implication, were not created first by the artist. Given previously stated concepts, clarity or evidence is in order, especially since Tenniel has remained unmentioned for more than fifty pages. Personally, I conjure up an image of Tenniel’s fast-fisted pencil scratching out those textures into the grain-busied wood and, to boot, that they function as an advert for the *control* the artist had over the engraver.

And now for the irks. First, Stevens has a way of insinuating that the engravers—those who are forbidden autographic touches—are the illustrators. This is shown above in her discussion of “Dalziel’s Jabberwocky” and in such phrasing as: “to re-read Dalziel’s illustrations for Lewis Carroll’s *Alice’s Adventures in Wonderland*.” (I concentrate on Carroll examples in a shameful effort to play to this crowd.) Admittedly, these insults are not as pervasive as our second example, which follows along the same lines. Namely, the author insists on captioning nearly all of her 251 figures with the *unautographic* contributor first, for example:

Dalziel after John Tenniel,
‘Jabberwocky’ . . .

Dalziel after A. B. Frost,
‘Hiawatha’s Photographing’ . . .

Figures with unknown artists seem to give the artist credit to “Dalziel.” The author is obviously making a statement when she gives the primary position to the engraver (think of Paul Simon) and the subordinate position to the artist (Art Garfunkel). Oddly enough, she is actually crediting a business, a company, before an actual living being.

There are many different styles for captioning artwork, but traditionally all name the artist before any engraver and include the words “engraved by . . .” Given the many natures of wood engraving (facsimile or otherwise), tradition should have been followed. It would have avoided any pointed or perceived righteousness. (The publication’s choice is obviously pointed given the usual practice in art books of omitting the subject’s name in the captions. Here we have “Dalziel after . . .” ad nauseam.)

For my own research, I overlaid images of many surviving original line drawings atop images of their proof or print counterparts. This remains possible owing to the fact that many original drawings were

photographed onto the wood or the drawing was photographed while on the uncut block. When playing these two images like two cels in a Disney film, flicking them back and forth in a software program, the differences become animated—they move. One can certainly see the extreme fidelity engravers had for the original drawing. But one can also see variations, some of which are inconsequential, some of which are detrimental, and some of which are mindful improvements. An overwhelming majority, however—whether due to laziness, minuteness, unskillfulness, or thoughtfulness—are modest at best. For facsimile work, they do not tally up to the pedestalling of the engraver, which seems to be in vogue in these politically correct days.

When technology caught up with the Dalziels, when line drawings did not need to be transformed into woodblocks in order to be reproduced alongside type, the Dalziels fell into bankruptcy. The new photomechanical process of printing destroyed the business. Why? Because, artfully speaking, facsimile wood engraving did not add enough value. No artist was suddenly discovered to be the equivalent of a squeaky-voiced Cockney silent starlet when the talkies arrived. The artist remained. They were always primary, relevant.

Lastly, and for the record, although I stated a preference for obligating “engraved by” in credit lines, there seems to be no reason—if some shorter form were required—that anyone would object to some alternate ideas, for example:

Tenniel *before* Dalziel,
‘The Jabberwock Attacks . . .’



Carrollian Notes
George Englebreetsen
College Publications, 2021
ISBN 978-1-84890-375-3

Dana Richards

“I see nobody on the road,” said Alice.

“I only wish I had such eyes,” the King remarked in a fretful tone. “To be able to see Nobody! And at that distance too!”

Carrollian Notes (2021) by George Englebreetsen is number 29 in the Texts in Philosophy series. It is a collection of his articles published since 1974, principally about logic. Englebreetsen is an emeritus professor with decades of experience with the history and philosophy of logic, who co-presented, with Mark Richards, on this topic in our Spring 2022 virtual meeting.

While Englebreetsen is writing here about traditional logic, he has much experience with modern mathematical logic. The distinction is crucial to this review. He has treated a good many topics, all of which need to be understood.

This book is not addressed to the Carrollian but to those interested in the philosophical difficulties encountered in traditional logic. Neither Carroll’s interest in the pedagogical side of logic such as through his *Game of Logic* nor his interest in recreational sorites (compounded syllogisms), is to be found here. Robin Wilson’s *Lewis Carroll in Numberland* (Penguin, 2008; W. W. Norton, 2010) provides a readable introduction to the subject.

Logic, used to add rigor to human reasoning and understanding, starts with Aristotle and his syllogisms. Since the Scholastic movement deified Aristotle, his legacy held logic in its grip until George Boole proposed symbolic logic, around 1850. After that, everything changed. It took decades, though, since Boole’s inadequacies were hard to tease out. People like Boole had one foot in the old school, inasmuch as they cared about syllogisms. By the time Gottlob Frege’s mathematical logic took hold, the old school was gone; the transition from traditional to modern was complete. Lewis Carroll was inspired by Boole’s algebraic innova-

tions, but could not shake the hegemony of Aristotle.

An old chestnut is this perfectly valid syllogism:

Nothing is better than eternal happiness, and

A cheese sandwich is better than nothing, so

A cheese sandwich is better than eternal happiness.

Many problems with syllogisms have been identified over the years, but this example playfully gets to the problem I want to highlight. The reasoning is only compelling (sound) if the premises are true. Are these true? What do they mean? Englebreetsen tells us, “traditional logic was a logic of natural language” (p. 23). True, but that is its fatal flaw. That is why the reader struggles throughout *Carrollian Notes* to follow along. It relies on natural language (English in this present case) for both its examples and definitions. The epigram above shows that Carroll understood this, at some level.

Traditional logic was built directly on top of English. Aristotelian syllogisms have the basic components of subject, predicate, and copula (almost always “is”), which have no counterparts in mathematical logic. This presupposes sentences are truth valued, which they never are. “It is raining” is not true or false; not only is it spatio-temporal, “raining” is personally defined. Only when Frege ignored natural language did it become possible to speak of truth-valued statements. Englebreetsen does not address the reason that traditional logic was supplanted by modern logic, leaving the impression that the latter was just more popular. Carroll’s logic and ours have little in common.

Carroll understood these difficulties and regarded them as paradoxes, such as his:

Men over 5 feet high are numerous,
and

Men of 10 feet high are not numerous,
so

Men over 10 feet high are not over 5
feet high.

However, when Carroll had a similar dispute with John Cook Wilson, Wilson eventually responded “The fallacy then is a mere verbal one, caused by a misunderstanding of what is exactly meant by saying . . .” (*Mind*, vol. 14, April 1905, pp. 292–93).

The same remark applies to most of what is in this book.

Englebretsen says the “quick success of the mathematical logic, however, completely swamped their program just as it was nearing completion” (pp. 48–49). Actually, traditional logic was doomed. For every flaw, new terminology and examples were devised—in English, which led to more confusion and more churning. In *Carrollian Notes* we hear of double propositions, the A-form categorical, obverses, bare particulars, *dictum de omni*, subalternation, eliminands, license, and undistributed terms, all of which are unneeded and arcane.

Many Carrollian topics are explored in this book. We are given three contradictory chapters on the meaning of “What the Tortoise Said to Achilles.” We are told about Carroll’s struggle with the concept of “Thing.” Nonsense, a mainstay of Carroll’s work, is treated with a philosopher’s viewpoint. The concept of algebraic manipulation (cancellation) is discussed, owing to Carroll’s use of symbolic algebra. Carroll’s emphasis on games, mechanical manipulation, and other contrivances, set him apart from his contemporaries. Two topics are emphasized:

First, much is made of Carroll and his treatment/understanding of negation. We are asked to consider

whether “Alice is unafraid” means (a) Alice is (not afraid), (b) Alice (is not) afraid, or (c) (not) Alice is afraid. The question is like medieval controversies. All that matters is what linguists call the “deep structure” of the sentence. If you want to know what the sentence means, you have to write it in a clear notation and ask the speaker “is this what you meant?” But traditional logic is obsessed with a Herculean effort to deal with the surface structure of sentences. This is difficult in normal human discourse and un compelling in logic. Englebretsen claims that the negative copula (“is not”) is subtle and not understood by Carroll (p. 118); I would say “is not” is not a thing. Englebretsen repeatedly mixes old and new definitions, stating that modern logic only has sentential negation, when in fact Boolean expressions can be interspersed with negations.

Second, Englebretsen focuses on Carroll’s excursions into notations and (“almost”) diagrams. Carroll seemed to have no strong suggestions, flitting from one approach to another. This book makes a valiant effort to sort this all out, and it is important to do this. (Oddly, a reference is omitted. Few Carrollians are not aware of Martin Gardner. Before he wrote *The Annotated Alice*, he wrote *Logic Machines and Diagrams* [McGraw-Hill, 1958], which discusses Carroll’s use of diagrams.)

“Today’s students of logic are encouraged to see traditional, pre-revolutionary logic as little more than a long series of historical curiosities and mistakes” (p. 85). So who is the audience for these essays, most of which appeared in Carrollian publications? I believe the point of the book is to foster a new appreciation of Carroll’s contributions. But since Englebretsen’s readers exist “today,” he has to meet them where

they are. Today’s readers do not use English examples.

I have taught logic for 25 years and have never presented a syllogism or given examples in vernacular English. I use the notation first and then explain what it means in English. Logic now is entirely about manipulating symbols. I would never say in class “Alice is not a flower,” rather “ $\sim$ flower(Alice),” where Alice is an element of the domain of the predicate/function. There is no confusion because I have to define the domain and I have to define the function; in English there are no definitions, so words can mean whatever you want them to, as Humpty Dumpty points out. What Carroll wrote about is simply not logic as it is understood today.

The presentation here would benefit from explanations using known notation and definitions to communicate what the traditionalists were doing. When that is difficult to do, usually as a result of English idiosyncrasies, explain why.

Finally, the book has typesetting problems, which should have been caught by a proofreader, particularly in Chapter 17. Further, that chapter has numbered references to a lengthy unnumbered bibliography.

Englebretsen, and his close colleagues, clearly have hopes for revitalizing term logic and even “completing” it. The case for that is a hard sell; for every step forward there are two back.

When introducing a Carrollian innovation—“Perhaps this will make up for the mildly negative things I’ve said of Carroll the logician over the past several years” (p. 36)—it becomes clear that the book moves from explication to rehabilitation.

This book should be written for modern readers. There should be a book about traditional logic written for modern readers that does not start with natural language; this book is not that book, so the reader generally has no idea what is being discussed. Perhaps I

ask too much, inasmuch as philosophy is itself crippled by its reliance on natural language to communicate the ineffable. Carroll seems to have understood that traditional logic is a linguistic game, but Englebretsen does not. In summary, I do not believe this book will give “today’s students” a new appreciation of Carroll’s contributions.



Alice’s Adventures in Wonderland

Illustrated by Alexey Fedorenko

Verlag add-books, 2011

ISBN: 978-3000340222

Mark Burstein

Editions of *Wonderland* with multiple artists are not all that rare, but uniquely, Russian-born Alexey Fedorenko’s version utilizes a different artistic style for almost every image! Originally done as a Master’s thesis at the University of Applied Sciences in Mannheim, Germany, this work demonstrates his remarkable range, from abstract through watercolors, encompassing art deco, Aztec, cartoons, collage, deco, graffiti, Japanese woodblock, lowbrow, manga, photorealism, pop surrealism, scientific, tattoo, underground, and urban alternative, to name but a few. Some adult female nudes make appearances. Much of the hand-lettering is pretty awesome as well, as are the design and layout by Fedorenko himself. Published in an edition of 999 in a plush 8½ × 9½-inch hardcover, and boxed, it is still available from Amazon in Germany



Fedorenko

at a surprisingly low price. A most contemporary *Alice*!



Alice’s Adventures in Wonderland

Illustrated by Kirill Chelushkin
Chelushkin Handcraft Books, 2018

ISBN 978-5-6041147-0-4

Mark Burstein

With the known number of published *Alice* illustrators hovering at over eighteen hundred, it is particularly rare for me to become wildly enthusiastic about any specific one. However, Russian illustrator Kirill Chelushkin’s outlandish, allegorical widescreen paintings are an exception. Chelushkin gives us a very modern, blue-haired Alice wandering among colossal 1950s sci-fi industrial machines and vast otherworldly spaces, in perhaps the most individualistic and creative approach to *Alice* I’ve seen since Dalí’s. Not only do the droll two-page landscape spreads evoke a dystopian, space-age-yet-steampunk look, but the madcap perspectives, exquisite rendering, and even the color palette are all truly marvels, and the details found on closer inspection of the pages are well worth repeated perusals. In most cases, if one happened to come across these images individually and out of context, one would not necessarily relate them to *Alice*, which is even more intriguing. The characters are uproarious. Scattered black-and-white drawings, some of them sketches, are also featured, all of them captivating. The book itself is a marvel: 13 × 10½ inches of handmade, nicely printed splendor with a hand-designed typeface (“Atomic Alice” by Yuri Gordon) as well.

Sadly, a few caveats: Although it’s called a “limited edition,” there were 5,000 copies, far beyond the

normal bounds of the term “limited,” and the copies are not numbered. In addition, they are not signed by the illustrator, which is a common practice for limited editions. The layout in terms of binding is problematic, as some of the pages don’t lie flat, and some inside margins are glued, which blocks parts of the image. Given the current fraught situation with Russia, there may be issues with payments, not to mention that the book lists for \$1,500. But if attaining these illustrations is your desire, there’s not much that can be done about any of this. Pictures and ordering information can be found at bit.ly/ChelushkinAlice. [Also see p. 79 for a sample of his illustrations.]



Алиса в стране чудес (AAIW)

Kacheli, 2018

ISBN 978-5-9500451-5-8

Алиса в зеркальце (TTLG)

Kacheli, 2021

ISBN 978-5-907302-51-8

Illustrated by Ekaterina Kostina

Andrew Ogus

Ekaterina Kostina’s pictures in this Russian edition are full of intriguing ideas, but it’s not entirely clear what they all are—or why all of them are where they are. These pictures are too full—too full of complicated texture and baffling shapes and sometimes effective, sometimes confusing, juxtapositions.

Some of the half-page chapter openers are quite successful, despite their bewildering placement. A train introduces Chapter Two of *Wonderland*; is it plunging toward the Pool of Tears? A bat flies above what is presumably the White Rabbit’s home in Chapter Four when he sends in a little Bill. The setting[?] looks like the hall of doors, with a half-seen, threatening Duchess adding to the Rabbit’s anxiety. More bats inexplicably open Chapter Eight, “The Queen’s

Croquet Ground.” A full-page illustration in Chapter Six includes the Gryphon and Mock Turtle flying across the moon, but what does Bill the Lizard, floating in the air and watching them, have to do with Pig and Pepper? The Cheshire Cat’s mouth is barely visible, his cruel smile evident only as he disappears on Chapter Seven’s Mad Tea-Party opening page. Wouldn’t he have informed Chapter Six better than another of the inexplicable, recurring gourd-like shapes we first saw at the bottom of the rabbit-hole? Kostina’s severe Queen of Hearts looks too elegant to be threatening. The handsome full-page Gryphon is well dressed, mystically floating in a lotus-like position—but has no forelegs. He did when he was flying. Finally, back in our world, we see the White Rabbit and an abandoned book, a wonderful concept. If only it were better drawn.

It’s fun to spot the visual references to *Wonderland* in Looking-Glass House. The Gryphon rides on the roof of the train. There are other unusual subjects: the black kitten peeping out from behind the ball of yarn; a cheerful, well-dressed Beetle, the Goat, and the Gentleman in White Paper, standing in a row. A railway ticket, printed in English, indicates the Moon is their destination. The large insects Alice fears are as frightening as the Jabberwock, who is faced with a curiously impassive white-armored hero. Is that the Gnat wearing butterfly wings? The rowboat scene is extraordinary; it looks wet. Startling to Westerners, in Russia the opposing sides are always Black and White rather than Red and White. The White Knight’s fiery gaze is a welcome exception to the often inexpres-

sive faces, their eyes too round, the Queens’ too childlike.

What’s best in this book, and even better than in its accompanying *Wonderland*, are the unusual perspectives. A battling Tweedle is seen between his brother’s legs. An evocative, nearly lovely view in Chapter Nine of the three Queens (after Queen Alice has achieved her goal) in a distant meadow reflects an image that falls in Chapter Eight, “It’s My Own Invention.” Alice and the Black Queen are surrounded by what one eventually realizes must be the Live Flowers. But the Queen does not appear in Chapter Eight! Why is this image not in Chapter Two, when they first meet? Here at least the image is less damaged than usual by the confusing border elements that border on the ugly.

The books share a pleasant layout, with pale decorative elements on the outside of each page altering on each spread, an interesting touch. The endpapers are printed with a not unattractive pattern of clubs and spades, *Wonderland* in green and *Looking-Glass* in blue. The text line seems a little wide. The Cheshire Cat on the cover of *Wonderland* has spot varnish on its eyes; *Looking-Glass*’s cover includes some arbitrarily placed tiny embossed figures.

In fairness, one must wonder if the placement of the images is a twofold production disaster or the artist’s intent. These unevenly illustrated books might grow on one. Would they have benefited from a collaboration between two illustrators: one to fetch ideas, one to help carry them out? [See p. 79 for a sample of her illustrations.]

My thanks to Victor Fet and Dmitry Ermalovich for clarification of the Russian tradition of black and white chess pieces.

★
愛麗絲夢遊仙境 / 鏡中奇緣
(AAW & TTLG)

Zhejiang (China), 2019

ISBN: 978-7-5339-4011-9

愛麗絲夢遊仙境

(AAIW)

Times Publishing (Taiwan), 2020

ISBN: 978-9571382562

鏡中奇緣

(TTLG)

Times Publishing (Taiwan), 2020

ISBN: 978-9571382579

Illustrated by Miss Miledy

Yvonne Kacy

This steampunk/gothic/modernist version was the diploma project of the elusive St. Petersburg artist Alexandra Yuryevna Ilyicheva, who here uses a pseudonym. According to her Behance post, her *Alice*, published only in Chinese so far, is “a creative experiment in which the influence of the classics, vanguard, and postmodernist tendencies were organically weaved, with expressional Chinese typographics bringing a polyphonic unity of image, text, and sound.” She goes on, “I tried to convey the duplicity of the story, which is both a fairytale and also a satire on the society of that time. The confusion of architectural perspectives and artistic styles reflects the confusion of Alice, a little girl, and her perceptions of the underground world. The main



Miledy

idea of my *Alice* was how the main character went down to hell. From chapter to chapter, the surrounding space changed from dark colors to bright colors, with Alice's emotions described through arithmetic."

This version with its Chinese ethnographic images is also a mesmerizing treasure trove of references to art, literature, mythology, and pop culture. There are allusions to Dante's *Divine Comedy*, Hieronymus Bosch, Balinese barongs, Chartres Cathedral, Georges Méliès, Nefertiti, Frida Kahlo, Japanese Noh theater, Lovecraft's Cthulhu, and *V for Vendetta*. The Caterpillar is Perseus, with the head of Medusa on his belt. The Knave of Hearts is David Bowie, the Queen of Hearts is the Mexican folklore figure La Catrina, the Mock Turtle is Hamlet. At the pagoda tea-party, the March Hare is Kabuki actor Ōtani Oniji III dressed as Yakko Edobei (a famous eighteenth-century painting), the Dormouse is a sleeping geisha, and the Hatter is the Commendatore statue from Mozart's *Don Giovanni*.

This dazzling edition with over 125 illustrations is absolutely a must for any Alice collection!



*Alicia en el país
de las maravillas*

Sexto Piso, 2010

ISBN: 978-8496867635

A través del espejo

Sexto Piso, 2011

ISBN: 978-8496867802

(combined tête-bêche trade edition)

Sexto Piso, 2016

ISBN: 978-8416677115

Illustrated by Peter Kuper

Yvonne Kacy

Peter Kuper is an award-winning American cartoonist, illustrator, and creator of graphic novels who is perhaps best known to us for having illustrated *MAD*'s "Spy vs. Spy" since 1997. His take on the *Alice* books is a very clever and witty political

satire that parodies the characters as well-known American and Russian public figures. He says, "I loved the Tenniel drawings and knew he'd used political figures from his era, so I thought it was appropriate to reference the political figures from my lifetime. It didn't matter if people recognized them or not. Without research I wouldn't know who Tenniel was drawing—they just *look* believable."

So how did it come about that the book has been published only in Spanish (so far)? In the same email quoted above, Kuper says, "I had lived in Oaxaca, México, from 2006–08 and connected with a publisher there. They had published my book *Diario de Oaxaca* and asked if I'd like to illustrate the *Alice* books. They wanted the first one out in time for the Burton movie (I found it unwatchable)."

The book can simply be enjoyed for its wealth of colorful and humorous illustrations, but a knowledge of U.S. politics and culture will add another, much more biting, level of entertainment. Among those appearing are Bill Clinton as the White Rabbit, Ronald Reagan as the Duchess, and Richard Nixon as the Cheshire Cat. From the other side, we get Leon Trotsky as the Lion and Josef Stalin as the Unicorn. Other political figures include Alan Greenspan as the Dormouse, Dick Cheney as the Queen of Hearts (ordering the launch of halberds/Tomahawk missiles), and Sarah Palin as the Walrus. Pop-cultural figures also appear, such as Carmen Miranda as a dancing lobster and Alfred E. Neuman as the sun.

This is a wonderful tongue-in-cheek version, highly recommended for aficionados of both Lewis Carroll and political cartoons. [See p. 79 for a sample of his illustrations.]



*Lewis Carroll's
Cats and Rats . . . and
Other Puzzles with Interesting Tails*

Yossi Elran

World Scientific, 2021

ISBN: 978-9811233968

Stuart Moskowitz

Cats and Rats is an innovative and unique approach to a book about puzzles. How refreshing! Yossi Elran clearly states in his introduction that he writes about puzzles using the "associative learning" model from the Talmud, the ancient Hebrew book of law and wisdom, whereby one starts with a specific bit of text, which is examined and analyzed from many different angles and, at the end, the entire discussion comes back to a specific focus. Each of the six chapters here focuses on one puzzle, following a similar structure: stating the puzzle, then giving the solution and the mathematics behind how to solve it. The chapter then digresses by associating stories and history and oddities to the puzzle and the people responsible for it and follows with descriptions of similar puzzles; a clear, concise summary; and a glossary of terminology, concluding with a short problem set of puzzles (with solutions on a separate page) and a bibliography.

Elran's enthusiasm for the topic permeates every page, beginning with the preface, in which he describes being a student sitting at the back of his classroom, supposedly studying the Talmud on his desk, but with one of Martin Gardner's recreational math books in his lap. *Cats and Rats* combines his two passions: the Talmud and recreational mathematics, while Lewis Carroll provided the inspiration for the first puzzle and for the title of the book.

The Talmudic style is immediately evident in Chapter One, which describes a class of puzzles called "missing information" puzzles, and features Carroll's *Cats and Rats*

puzzle: If 6 cats kill 6 rats in 6 minutes, how many will be needed to kill 100 in 50 minutes? This class of puzzles has multiple correct solutions, depending on how the puzzle is interpreted.

Elran then amusingly rambles about Dodgson's life, his childhood, school at Oxford, his child friends, and his love of puzzles in his letters, in his notes, in collections such as *Pillow Problems*, and in his contributions to magazines such as *The Monthly Packet*. In this concise four-page biography, Elran writes his own observations, as well as referencing Gardner, Jenny Woolf, Robin Wilson, and Amirouche Moktefi. The chapter continues meandering in several directions, but the conclusion does pull all the pieces together, and the chapter ends with a brief problem set for the reader.

Each of Chapters Two through Six focuses on one puzzle. None is attributed or even connected to Lewis Carroll, so if the reader is interested only in Carrolliana, the book might be disappointing. But Martin Gardner is referenced throughout the book, so if your interest is in recreational mathematics and puzzles, you'll definitely want to keep reading.

The five subsequent chapters are "Retrolife Puzzles," "Number Search, Graeco-Latin Square Puzzles, and Miracle Sudokus," "Operator Puzzles," "From Number Pyramids to Fractals," and "Puzzles from the Pandemic." Retrolife Puzzles were invented by the author and are a tribute to John Conway's Game of Life. Number Searches include Graeco-Latin squares and variations on Sudoku. Operator Puzzles are similar to cryptarithms. We find Pascal's triangle embedded within Number Pyramid puzzles. Chapter Six, "Puzzles from the Pandemic," is a bit

different. Rather than focusing on one type of puzzle, it's about how the Israeli Davidson Institute of Science Education, Elran's employer, was asked, in early 2020, to communicate with the public about disseminating facts regarding Covid. Its first puzzle addresses Covid's rate of spread and the length of time it would take to develop herd immunity.

While Lewis Carroll's influence is directly seen only in Chapter One, the entire book is a treat for anyone interested in the stories behind puzzles, rather than just how to solve them. Yossi Elran's writing style is informal and engaging and a pleasure to read. The only suggestion I can offer for improvement might be to wait before printing the solutions for the introductory puzzles; often the solution is printed immediately adjacent to the initial statement of the puzzle. While the emphasis is on the stories behind the puzzles, it still would be nice to have a chance to solve them before getting into the stories.

Cats and Rats may not be added to all Carroll collections, but if Martin Gardner, puzzles, and/or recreational mathematics are what connects you with the LCSNA, then you need this little book in your library.



Balbat

★
Alice Imedemaal (AW)
Illustrated by Made Balbat
Kirjastus Pilgrim 2021
ISBN 978-9949-099-84-9

Andrew Ogus

Made Balbat wisely chose her seven-year-old granddaughter (with the addition of a glorious mane of red hair) to be her Alice in this Estonian *Wonderland*. There is some of the stiffness inherent in the technique of Photoshop collage in these pictures, but the heroine's charm and the repeating visual motifs and richly textured, layered backgrounds more than compensate. The deep color palette is earthy and opulent. The White Rabbit's exquisite fan falls with Alice down the rabbit hole—and later sinks in the Pool of Tears. The Caucus racers are an eclectic mix (there's even a zebra). An intimidating Caterpillar has multiple arms as well as legs. The Hatter is a supercilious teenager seated at a delicious-looking "cream tea," with scones, clotted cream, jams, and the like. The Queen of Hearts is both elegant and forbidding. The roses in her garden have been forced to grow as heart shapes. The hedgehogs are adorable. The Dodo and Eaglet become jurors and the fiendishly grinning Cheshire Cat reappears to spy on the trial. Many characters are gorgeously costumed; even the briefly appearing lobster has a hat and vest. Perhaps the Gryphon could have been better proportioned, the Mock Turtle more subtly colored, the Pigeon less exotic, but these are minor quibbles.

Careful thought has been given to the design. Generous margins compensate for the slightly long text line. The placement of the running heads at the top outside of the pages and the decorated page numbers

near the bottom trim—embellished by the very occasional spot illustration (the fan, a flamingo)—are daring and surprisingly satisfying choices. The endpapers are a delight. A lovely and satisfying *Alice* all around.

★
The Ghost Road
 Pat Barker
 E. P. Dutton, 1995
 ISBN 978-0525941910
 Rose Owens

World War I texts are usually quite dire, with the primary uplift being the triumph of the human spirit in dehumanizing circumstances. As such, it is not a genre I am usually drawn to, and yet, I was transfixed by the beautiful work Barker did in this, the third book in her Regeneration trilogy and winner of Britain's prestigious Booker Prize.

It's a credit to Ms. Barker that even though I had not read the prior two books in this series, I felt immediately drawn into this world and its characters, their highs and lows. Our two primary figures, Billy Prior and Dr. William Rivers, weave us into their lives, which in this book span both time and place. We travel from the Pacific Islands and Rivers's anthropological studies to Prior's final days on the Western Front, with hops and skips around England; each setting and era is thoughtfully detailed, and one is quickly swept away.

Charles Dodgson features very briefly within this book, and I would not be surprised if his appearances in the previous volumes were just as fleeting. His purpose appears to be that of a hesitant teacher, a shadowy figure in Rivers's childhood who may have had hidden desires, but who mostly stayed on the sidelines. Other historical figures feature more prominently,

and thus, Dodgson feels like more of an afterthought than a highlight.

It should be noted that Dr. Rivers was a real person whose sister Katherine was one of Dodgson's child friends, the author of an article called "Memories of Lewis Carroll"¹ (which Barker consulted for this book), and whose father was Dodgson's speech therapist.

For those who are fans of war-time stories, or such works as *The Singing Detective* (which I thought of often when reading the chapters involving the Craiglockhart War Hospital and its godforsaken patients), I highly recommend this book. For those who are looking for more than a soupçon of Dodgson, best look elsewhere.

¹ *McMaster University Library Research News*, Vol. 3, No. 4, January 1976.

★
Alicia en el país de las maravillas
& Alicia a través del Espejo
 Illustrated by Juan Gedovius
 Alfaguara, 2020
 ISBN 978-607-318-603-2
La Caza del Snark
 Illustrated by Juan Gedovius
 Alfaguara, 2022
 ISBN 978-607-381-212-2
 Andrew Ogus

Juan Gedovius's deeply and subtly colored figures, firmly placed in pure white space sans backgrounds, almost suggest old-fashioned cel animation—and a film with these characters would be a delight. In this tête-bêche edition (both books in one volume, facing different directions) with royal figures on each cover, everyone is so solidly placed, the viewer's imagination fills in the rest. A suggestion of the surface of the pool of tears, and a twig caught in Alice's hair when she is confronted by the pigeon are enough.

In all three books, even the most alarming drawings express exuberant joy. Alice herself is age appropriate, her hair the correct short bob. She enthusiastically flings herself

into her adventures. Some of the elaborately dressed characters verge on the grotesque: the Duchess and her Cook are different kinds of moles. The Cheshire Cat's knowing smile is hilarious and a bit threatening. The door in the tree gets its own page. The cards (even the royals) are "real" playing cards, with their faces integrated into their bodies. A chic seal dances with a lobster, and we see the elegant whiting and snail. The blue-skinned Hatter attempts to be as ingratiating as he can with his mouth full of teacup. *Looking-Glass's* chess pieces, except the mounted White Knight, never lose their bases. The Rocking-horse-fly is a lovely, winged seahorse, the Unicorn an angry zebra. The Wasp in a Wig chapter has been integrated and illustrated.

Given the horizontal format of the *Alice* books, the rather long text lines make sense, and there is generous leading between the lines. Chapter openers have attractive typography and handsome color initial caps.

In this *Snark*, every one of the hunters is expressive, earnest, eager, and overexcited. The dignified Bellman is proud of his map. The cheerful Beaver pales with fright at the Jubjub's scream and leaps to the head of the terrified Butcher—who has abandoned his apron and donned an elaborate Baroque collar for the search. Somehow, this costume change makes perfect sense. The denizens of the island are appropriately hideous and humorous. We never see the Snark complete, only a gaping mouth about to close on the hunters' tempting lures of a thimble, soap, match, and fork, safely removed from their traps, now offered by various ambiguous tentacles. Is the Snark the ruler of the island or a very complicated creature? He seems to have a number of eyes.

Each fit is preceded by a page with its unnumbered title displayed in an attractive shade of blue, as are some stanzas and some lines. (Please see “The Gedovius (and Other) Snarks,” p. 76 for further explanation of this and many examples of his illustrations.) The text is a pleasing size.

All in all, an utterly delightful trifecta of Carroll’s masterpieces.

Alice nel Paese delle Meraviglie

Illustrated by
Giovanni Robustelli
Edizioni Papel, 2018
ISBN 978-88-904072-3-9

Andrew Ogus

It’s fascinating to see two illustrators with wildly different styles but a common approach. Like Juan Gedovius, this issue’s cover artist Giovanni Robustelli eschews backgrounds in favor of a powerful use of white space. Unlike Gedovius, Robustelli also eschews color. Following Tenniel’s strictly linear tradition, he creates his images with his astounding control of a ballpoint pen, building up delicate lines to create dimensions and darks. These pictures give the impression of exquisite etchings rather than wood engravings.

The chapter openers include straightforward, cheerful images filling the width of the text page, with a charming, freckled (but too old) Alice, drawings made about ten years before the full-page interior illustrations that vary between commanding shapes that combine various characters and straightforward situations with a more ominous feeling. Broken chairs at the tea-party indicate the ravages of Time. Many of these drawings stand on their own, independent of *Alice*, and could easily be considered as fine art—one reason we chose one of Robustelli’s images for our cover.

The layout is simple and elegant, a pleasure to read even if one does

not know Italian, familiarity with the text making this feel possible. Unfortunately, the cost of shipping almost matches the cost of the book (you can get it directly from the publisher), but it’s worth having, nonetheless.

My thanks to Yvonne Kacy for information on Robustelli’s process.

A Shadow for Alice

D. L. Armstrong
Cupcake Press, 2022
ISBN 978-0-9654326-2-7

Cindy Watter

Literary pastiche can be tedious in literature, especially when applied to the works of Lewis Carroll. Most of them are self-consciously arch, even twee. However, *A Shadow for Alice* by D. L. Armstrong is amusing, graceful, and an excellent reworking of *Through the Looking-Glass*. Its humor isn’t forced, and it has some of the darker tones for which the original is noted. It also makes excellent use of the charming Charles Robinson illustrations for *Wonderland* (1907).

A Shadow for Alice opens with an acrostic poem (as *Looking-Glass* concludes with one), only it forms the name of Lewis Carroll backwards. This is in keeping with the reversal motif. It has the similar nostalgic tone as “A boat beneath a sunny sky . . .”

Alice’s quest is not in search of a crown, but her shadow, which has vanished. As in *Looking-Glass*, *Shadow* is organized around a game, in twelve chapters. The game is Chutes and Ladders. This allows for scene/chapter transitions, as the chess moves do in the original. The one I found most ominous was the shopping mall setting, with a robot-like Barbie doll as a recalcitrant guide. It is a claustrophobic episode, possibly because the malls are the hellscape of modern alienation, and the reader wonders if Alice will find the chute that allows her to leave the shop. Yes, the shop has similari-

ties to the sheep shop, with its unhelpful proprietor and the vanishing goods, but in *Looking-Glass* the setting opens to a river, and in *Shadow* the room closes in. Alice escapes with the help of a dog’s shadow.

The ladders serve as escape mechanisms, too, but they also allude to Carroll’s “word ladder” (aka Doublets) game. D. L. Armstrong includes such a game. He is an accomplished poet, supplying parodies, as did Carroll. He even gives us a shaped poem, in the form of a butterfly. Characters from *Wonderland* occasionally appear in *Shadow*—a caterpillar, a dodo, and the caucus race are represented, not to mention a famous accessory, the buttered watch. The caterpillar, with the colored puffs of smoke, is a link to the Disney animated film.

The book is packed with allusions from classical literature to popular entertainment, including references to Tom Sawyer and Huckleberry Finn, possibly because these books are full of illusions, not to say scams. There are abundant links to American culture, from *The Wizard of Oz* to Colonel Sanders, Burma-Shave, and more. (It also employs the Americanism that is “snuck.” I am told to get over it.) *The Wizard of Oz* is particularly apt, given the dream/fantasy frame, the journey, and the female lead character.

Given that I often can’t remember where I put my car keys (my children probably hide them from me), I was pleased that I caught so many of the references in *A Shadow for Alice*, especially an allusion to *The Mouse That Roared*. Quite the clever-clogs! I didn’t notice the handy annotations at the back of the book until I had finished it, but they were helpful—I didn’t connect that the seven dwarves (yes, this is a literary mash-up) were named after the seven deadly sins and were not an echo of the cows’ names in *Cold Comfort Farm*.

A Shadow for Alice is what the young folks call “extra.” There is more than one of everything: double Tweedles, two sheep shop references, a couple of White Knight stand-ins, and more than one association with a caucus-race. My favorite character is “Aunt Lucy.” This is a tip of the bonnet to the caretaker of the Dodgson family after Charles’s mother died. Who cares if this individual is nonbinary? Like some other characters in *Looking-Glass*, he has forgotten his name, and picks one that is an anagram of his jobs:

“... Announcer, Usher, Nutseller, Ticketer, Logician, Umpire, Cameraman, and Yegg.”

“Yegg?”

“Short for ‘Ye Egg Tosser,’” explained Aunt Lucy.

“So many jobs!” exclaimed Alice. “Don’t you find them too much for you? Or is it ‘too many’?”

“Not at all. Aunt Lucy’s Bendable Rule states: ‘Every job shrinks to what little you can actually do ...’”

At one point, Aunt Lucy (who has a stutter) transforms into a clergyman, gives a benediction that begins

“D-D-Dearly D-D-Diverted” and announces a competition for an inedible cake.

The Carroll texts are so full of fun and foolishness as well as philosophy that they are certain to inspire such homages as *A Shadow for Alice* for years. Most won’t be as good, of course. Armstrong has written effortless parodies of parodies in *Shadow*, and its free-falling style suits the plot. It is highly enjoyable, and sent me back to reread *Through the Looking-Glass*.

Karl Hubenthal, Los Angeles Herald-Examiner (ad), 1960s



Gallery



From Peter Kuper's A través del espejo (see p. 74).



From Ekaterina Kostina's Алиса в зазеркалье (TTLG); see p. 72).



From Kirill Chelushkin's Alice's Adventures in Wonderland (see p. 72).

ART & ILLUSTRATION

Vladimir Zimakov is a talented Boston-based book artist, designer, and illustrator specializing in techniques such as linocut, silkscreen, and letterpress, among other traditional and digital media. His latest project, four years in the making, is a setting of the White Knight's poem "Haddock's Eyes" (as the name of the song is called). The book is "Leporello" or accordion-style, a single folded 28-foot (8½ m.) sheet of paper, opening to 36 pages, and it is a masterpiece! Printed from original linocuts, it is housed in a red & brown slipcase, in an edition of 34 copies, signed and numbered by the artist. Dimensions are 12 × 10 × 1½ inches. Available at www.vladimirzimakov.com.

A new fine-press limited edition of *The Hunting of the Snark* with wood-engraved illustrations by Ian Corfe-Stephens is available from thereadingroompress.com.

Alice in Wonderland, an 8-foot × 6-foot mural on canvas, was recently removed from the Shaker Heights Public Library, which had had it custom-designed in 1960 for what was then a new building. Painted by Hungarian émigrés Andrew B. Karoly and Louis (Lajos) Szántó, it is currently for sale for \$65,000 at Wolf's Gallery in Cleveland.

The catalog of Peter Harrington of London currently lists two of Arthur Rackham's original watercolors of his 1907 *Alice*: the frontispiece (£45,000/\$52,000) and her with the flying pack of cards (£125,000/\$145,000).

In the tall, thin, and beautifully printed (in full color) *Uncle Mr. Winthrop and His Tenniels* (D&D Galleries, 2022), Matthew Demakos recounts "the curious tale" of the six Tenniel *Alice* drawings that the descendants of Bronson Winthrop's sister brought to auction in 2021—as well as discussing others in



Winthrop's collection. It is available from the publisher at a discount to LCSNA members at www.dndgaleries.com/tenniel.

ARTICLES & ACADEMIA

Wendy Doniger's essay "My Life in Wonderland," published in the summer 2022 issue—"Books that Matter II"—of *Social Research: An International Quarterly*, "considers the unique dialect of the dream state and how the metaphors in Wonderland have supplied language for understanding her life and the people in it." The themes of hallucinogenic mushrooms and dreams dreamt in Wonderland have inspired several of her books, including *Dreams, Illusion, and Other Realities* (University of Chicago Press, 1986). Professor Doniger spoke at our April 1985 meeting on "The Paradox of the Dreamer Dreamt: The Red King and the Hindu God."

"Alice without Quaternions: Another Look at the Mad Tea-party" by Anne van Weerden, *British Journal for the History of Mathematics*, published online on Sept. 25, 2022, revisits Melanie Bayley's 2009 paper that posited, among other things, that Carroll wrote the "Mad Tea-party" chapter to mock the quaternions of Sir William Rowan Hamilton, a controversy that ended up in the *New York Times* (KL 84:50). At our Spring 2015 meeting, Francine Abeles presented us

with her arguments against Bayley's interpretation (KL 94:2), and the present author agrees with Fran.

An article in the *New York Times* (Sept. 25, 2022) discussed the John F. Kennedy Presidential Library and Museum in Boston, which is also the home of the largest collection of materials relating to Ernest Hemingway. Among their holdings: "Two other Hemingway story fragments are 'Alice in Wonderland'—style tales—actually featuring Alice, Tweedledee, and Tweedledum—that savagely lampoon President Franklin D. Roosevelt's New Deal. The ten pages of disconnected tales make fun of F.D.R.'s economic policy as Alice tries to make sense of the 'Oddity Dollar' based on a loan she never applied for." We are trying to get a closer look at the material; stay tuned.

The December 2022 issue of *Games World of Puzzles* has a 4-page spread on Alice and Carroll.

AUCTIONS

Swann Auction Galleries sale #2608 (June 9) had several lots of interest to collectors of original Carrollian art: two of L. J. Bridgman's redrawings of Tenniel illustrations for *Through the Looking-Glass* (Crowell, 1893), namely *Beginning to Melt Away* (est. \$800–\$1,200, realized \$4,000) and *Alice and the Red Queen* (est. \$1,000–\$1,500, realized \$3,380); *A Caucus Race*, an anonymously rendered screen (est. \$500–\$750, realized \$1,500) after Rodney Matthews's *Wonderland* (Templar, 2008); and two watercolor drawings by Jane Breskin Zalben for her *Jabberwocky* (Frederick Warne, 1977), namely a two-page spread of Humpty among the raths (est. \$1,500–\$2,500, realized \$2,000), and the opening page initial letter "T" (est. \$600–\$900, realized \$1,188).

The original art (oil on canvas) for the cover of Frank Brunner's sensuous *Alice-2* portfolio (Golden Graphics, 1981) was sold by Heritage Auctions on November 20 for \$6,600. A bargain, considering that the black-and-white drawing for his cover of *Doctor Strange* #1 (Marvel, 1974) sold in 2021 for \$408,000.

Antiquarian Auctions sold a lot of 46 of Martin Gardner's type- or handwritten letters to John McClellan on November 9 for \$1,500. Included were one from April 9, 1963 discussing how Carroll arrived at the word "Snark" and one from February 21, 1972, mentioning the discovery of Bartholomew "Bat" Price and noting that he (MG) has "finished my code book, as yet untitled, and dedicated it to Charlotte in code, using a code of Lewis Carroll's."



BOOKS

Yuri Vashchenko's delightfully droll, pastel-infused illustrations to *Wonderland* (*Алиса в Стране Чудес*, Kniga, 1982) and *Looking-Glass* (*Сквозь Зеркало и что там увидела Алиса, или Алиса в Зазеркалье*, Kniga, 1986) in the Demurova translation have heretofore been generally available only in small formats (each book measuring 4 × 5 × 1 inch). It has recently come to our attention that in 2015 Vita Nova republished these excellent works together in a deluxe, exquisitely printed large format (7½ × 10½ × 1½ inches) that at long last does justice to Vashchenko's extraordinarily witty, hyper-surreal, and splendidly rendered art. The perfectly reproduced illustrations were presumably shot from either the original art or the extremely rare, much larger Russian edition. Given the current fraught political climate, you may wish to order it from a reliable online Finnish bookstore, Ruslania.com (ISBN: 978-5-93898-506-3).

For you collectors of more obscure languages, *Aliss nan Mèveylann* is *Wonderland* in Martinique Creole and comes in a bilingual (French / Creole) edition, translated by Tèrèz Léotin and illustrated by Frédéric Marchal (Exbayat, 2013, ISBN 978-2-915390-99-5).

A new edition of *La aventuroj de Alico en Mirlando* (*Wonderland* in Esperanto) has been published by the Esperanto-Asocio de Britio. Illuminated by the fantastic Chris Riddell illustrations (*KL* 106:50), the text is based on Donald Broadribb's 1996 translation and significantly revised by Edmund Grimley Evans. You can get it from their website (esperanto.org.uk) or a bookstore (ISBN: 978-0-902756-48-9).

In recent months, our faithful Everttype has published *Eachtraí Eilise i dTír na nÍontas*, *Wonderland* in Nicholas Williams's Irish translation illustrated by Mathew Staunton (ISBN: 978-1782012313) and *Äväntyrä Alice i Underlandq*, *Wonderland* translated by Inga-Britt Petersson into Elfdalian (Älvdalska), a North Germanic language spoken in northern Sweden (ISBN: 978-1782012948).

A book in Portuguese intended for teens, *Os Segredos de Alice* (*Alice's Secrets*, Senac, 2021) by Bia Fioretti, is "a journey of self-knowledge and menstrual education. The author engages in a dialogue with the reader through excerpts from *Wonderland*, relating its characters to the phases of the menstrual cycle and the physiology of the female body. The rabbit ticks the biological clock; the caterpillar presents the transformations of the hormonal cycles; the Queen of Hearts manifests the explosive temper of PMS, and the like" (ISBN: 978-6555365894).

To Fall in Love, Drink This by Alice Feiring (Scribner, 2022) has the Tenniel Alice on the cover holding a bottle whose label proclaims the book's subtitle, *A Wine Writer's Memoir*. That's all.

Laura Forsberg's *Worlds Beyond: Miniatures and Victorian Fiction* (Yale, 2021) discusses this subject (see "Tiny Alice," *KL* 108:43) and relates it to the work of Dickens, Austen, Carroll, etc.

Alice's Wonderful Adventures in Africa (independently published, 2019, ISBN 978-1689596374) began as writer and illustrator Erin Taylor's senior project while she was pursuing her BFA in Illustration and is based on her years living in South Africa. The retelling is adapted to that culture (e.g., Dinah is a goat). It's a pleasant version of *Wonderland*—yet somehow incorporating "Jabberwocky"—and the jewel-toned illustrations are remarkable.

Some recently noted (independently published) darker tales using our Alice characters include *Meditations in Wonderland* by Anna Patrick (River Grove Books, 2015); *Alice Takes Back Wonderland* by David D. Hammons (Curiosity Quills Press, 2015); Dani Hoots's *Wonderland Chronicles* (2016–21)—*Trapped in Wonderland*, *Captured in Wonderland*, *Betrayed in Wonderland*, *Transformed in Wonderland*; Max Monroe's *Alex in Wonderland* (sex'n'drugs-filled, "ruthless, savage, even brutal"), 2017; and Kendra Moreno's series *Sons of Wonderland* (2018–19)—*Mad as a Hatter*, *Late as a Rabbit*, *Feral as a Cat*, *Cruel as a Queen*. Meanwhile, "Alex Allegory" has rewritten *Alice* with all male characters (*Wyatt* [aka *Wylder*] *in Wonderland*) or nonbinary characters (*West in Wonderland*, 2022).

Franciszka Themerson's stylized illustrations to *Looking-Glass* were completed in 1945, but did not see print until Inky Parrot's lovely limited edition in 2001 (*KL* 68:13). They now accompany a hardcover trade edition in Spanish (*A través del Espejo*) published by Media Vaca (ISBN 978-8493869243).

A most delightful *Snark* (in English) has been illustrated by German artist Katharina Kulenkampff in an edition of fifty (2012). The type is hand set, and the tricolor linocut illustrations (they look like the old 3D comic books in orange, blue, and black) are quite engaging (www.kulenkampff.xyz).



COMICS & GRAPHIC NOVELS

Nicolas Mahler's graphic novel *Alice in Sussex* was described and favorably reviewed in these pages in its original German edition (*KL* 92:39). It later appeared in French and now has been published in English. Alice goes down the rabbit hole in search of a copy of H. C. Artmann's *Frankenstein in Sussex* (1969). Somewhat crudely drawn, but surreal, droll, philosophical, and quite literary (ISBN: 978-0857429926).

Alley Oop in Wonderland (Acoustic Learning, 2022) reprints the entire 1979 run of the eponymous daily newspaper comic strip. Created by V. T. Hamlin in 1932, the strip was taken over by Dave Graue, his assistant, in 1972. Originally a caveman, Oop began traveling through time and space in 1939 via a machine invented by Dr. Elbert Wonmug (get it?). From September 19 through November 24, 1979, Oop falls down a hole and joins Alice on her adventures. Spoiler alert: It was only a dream (ISBN: 978-1936412136).

For manga fans (*KL* 107:19–30), *Alice in Kyoto Forest* (TokyoPop, 2022, 2 vols.) was written by Mai Mochizuki and drawn by Haruki Niwa. Orphaned at a young age, Alice, accompanied by a white rabbit in a waistcoat (and a frog), decides to return home to Kyoto, but finds that city has become a completely different, magical nineteenth-century world. Many Carrollian references are found in this charming story (ISBNs 978-1427870971, 978-1427871220).

Cthulhu Invades Wonderland (Orange Cone, 2022) is a 233-page graphic novel full of eldritch H. P. Lovecraft-based horror, created by Travis Gibb. Each of the 40 chapters has a different writer and illustrator. Some of the time, Alice looks like a 25-year-old drag queen, but it's otherwise well illustrated in a wide variety of styles and, of course, is full of Carrollian references. You can buy it from the publisher at orangeconeproductions.com (ISBN 979-888722340-7).

Issues #9 and 10 of *Hellcop* (Image Comics, 2022) contain a story line (and some cover variants) involving the manifestation of the "Red Queen from Wonderland" (*sic*) into our reality, soon followed by a malevolent Cheshire Cat.

In the newspaper comic strip *The Brilliant Mind of Edison Lee* by John Hambrock, young Edison and his grandfather Orville get lost in the woods, follow a rabbit down a hole, and continue on many Wonderland adventures (Aug. 3 – Sept. 8, 2022). You can see them at ComicsKingdom.com.



EVENTS, EXHIBITS

& PLACES

When in Athens, be sure to visit the Little Kook's Shop of Curiosities, a mad café whose front and interior are wildly colorful assemblages of various Alice characters, flowers, cards, and so on. Or visit them virtually at facebook.com/littlekookgr.

In July, the Biblioteca Pública Estadual de Minas Gerais in Belo Horizonte presented a splendid exhibition, the ninth such celebrating Carrollsday (July 4, of course). Brazil's Carrollsday was created in 2010 by Beatriz ("Bia") Mom, who was also the curator of this exhibition. This year's iteration, which was in partnership with Adriana Peliano and the Sociedade Lewis Carroll

do Brasil, celebrated Looking-Glass150. The exhibit contained collages, assemblages, and installations. Adriana selected the books on display and designed an enormous double-chessboard whose white squares each showed a different artist's interpretation of the moment when Alice goes through the looking-glass. In all, there were 100 images from 70 illustrators from all over the globe. Adriana leads you on a tour of the exhibit (with English subtitles) on YouTube; search for "Carrollsdaysubtitle."

The wondrous exhibit *Alice: Curiouser and Curiouser*, which started life in the Australian Centre for the Moving Image, ACMI (*KL* 100:57) and moved on to the V&A in London (*KL* 107:58), was at the Mori Arts Center Gallery in Tokyo from July 16 through October 10, 2022. The eponymous catalogue, a Japanese translation of the V&A one, is available (Genkosha, 2022, ISBN 978-4-7683-1619-1).

Alexa Meade's immersive art exhibition *Wonderland Dreams* opened on October 7 at 529 Fifth Avenue, a decommissioned Best Buy, in NYC. "Every inch of the 26,000 square foot exhibit space is hand-painted from floor to ceiling in Alexa's signature 2D/3D painting style, letting visitors step inside a multidimensional work of art." It runs through April 23, 2023, and will be reviewed in the next issue.

Mary Kline-Misol's delightful *Alice Cycle* paintings (*KL* 76:7) were exhibited at Artisan Gallery 218 in Des Moines throughout December.



INTERNET & TECHNOLOGY

Fedde Benedictus's site "The Tricycle Down the Rabbit Hole" contains musings on various topics from the perspective of a philosopher of physics. His "Numbers in Wonderland" thread has seven episodes to date that are based on *Alice*

in *Wonderland* and are thought-provoking, understandable, and rather droll as well. Fedde teaches at Amsterdam University College and is the managing editor of a theoretical physics journal, *Foundations of Physics*.

Bored Pandas's "We Compiled a List of the Best Books of All Time for When You're Looking for Something to Read," posted August 8, listed the authors' (Neilas Šurkus and Marisha Kazaryan) fifty top reads in no particular order. *AW/LG* came in at 38, four off from what would have been nice (#42).



MOVIES & TELEVISION

My Living Doll was an American sitcom that aired on CBS from September 27, 1964, to March 17, 1965. Dr. Robert "Bob" McDonald (Bob Cummings) was a NASA psychiatrist who is asked to care for a lifelike android, Rhoda Miller (Julie Newmar), whose creator had to keep her a secret. Complications ensue. The third episode, "Uninvited Guest," aired October 11, 1964. In it, we learn that Suzie, a young neighbor girl, has read the *Alice* books to Rhoda, which has afflicted the 'bot with spells of vertigo and caused her to spout random lines from the books. Her creator explains, "Lewis Carroll used mathematically precise patterns in all of his writings. Now these patterns have set up a conflict with the already established mathematical patterns of the robot. This conflict causes confusion in its computer." She gets rebooted, but later, Bob quotes "Jabberwocky" to her to deliberately induce vertigo (it's a sitcom thing). You can watch it online.

Recently discovered on YouTube: *That Girl in Wonderland* (1973), an animated ABC Saturday Superstar Movie featuring Marlo Thomas from the eponymous TV show. Despite the title, it's a mash-up of fairy tales and kiddielit, with the *Wonderland* sequence starting at 43:48

and lasting all of 45 seconds.

Sing 2, the excellent 2021 sequel to the very popular 2016 animated musical *Sing*, opens with a shot of Meera, the teenage elephant (Tori Kelly), who runs through a forest, trips and falls down a hole, goes through a tiny door, and finds herself in a *Wonderland* musical number performed to Prince's "Let's Go Crazy." Later in the film, Ash (Scarlett Johansson) sings "Heads Will Roll," and one of the backstage carpenters is, naturally, a walrus. The opening sequence can be found on YouTube.



MUSIC

Alice in Wonderland & Other Rainy Day Girls (double CD, Charly, 2022) features the Berkeley Kites on the title track.

Guitarist Bucky Pizzarelli's song and eponymous album *Challis in Wonderland* (Arbors, 2011) pays tribute to Bill Challis, a collaborator of Bix Beiderbecke.

Emma Wallace's *Curiouser and Curiouser* "album," described as a "confection of curiosities, dreamy piano, airy vocals, occasional bells, candied fruit, and powdered sugar," all based on *Wonderland*, can be streamed from her website, www.iamemma.com.

Whitney Avalon's 2019 album *Princess Rap Battle*, which includes "Dorothy vs. Alice" (*KL* 107:72) also has a very amusing video on YouTube.

The original version of German progressive rock band Neuschwanstein's album *Alice in Wonderland* (1976) had narration in that language, but it has recently been re-released with English-language narration by Sonja Kristina of the band Curved Air. Streamable, of course, or you can get the CD from www.cherryred.co.uk.



PERFORMING ARTS

In October, the children's play *Alice, Além da Toca do Coelho* (*Alice, Beyond the Rabbit Hole*), part of the 38th Campo Bom (Brazil) Book Fair, was canceled by city hall after the show was attacked by a far-right councilor from another city, who bears the fitting name of Antonio Worst. Worst recorded videos and accused the play (which has had over a hundred performances in various cities and was the winner of the 2020 Tibicuera award for best dramaturgy) of promoting "gender ideology," as Alice was at some point played by "a bearded adult guy." In point of fact, almost all the cast plays Alice at some point, as the intention of the play is to talk about friendship, curiosity, empathy, and the bonds that unite us, despite our differences, along with philosophical questions about who we are. "After all, we can all be Alices and seek some meaning for our existence." Who doesn't agree?



THINGS

Wonders: The Pin-Up Art of Lorenzo Sperlonga 2023 calendar sports an PG-rated adult Alice on the cover (an R-rated version of the same image is inside) and comes signed, along with a bonus jumbo sticker of Our Girl if you buy from his online store. (Sperlonga has over a dozen *Heavy Metal* covers to his name.) Alice is also available as a giclée or canvas print in various sizes, as are the Queen of Hearts and the White Rabbit (here titled "Bunny").

Some early radio broadcasts (1967–68) of the legendary Firesign Theatre from a club called the Magic Mushroom have recently been released on their website. The DVD (consisting of digital audio files in .mp3 and .wav formats) is accompanied by a wonderful booklet whose cover has many Alician characters, as it (as well as all inside artwork) was drawn by our own Mahendra Singh.

THE FUNNY PAGES

This might be a good time to remind readers that although Humpty Dumpty existed in rhyme long before Carroll, it referred to a short, clumsy person; an ale-based libation; a cannon; Richard III; or even an egg, depending on whom you ask. However, it is generally accepted that it was *Looking-Glass* that inserted him into popular culture as an anthropomorphic egg (see *AA150:255*, Note 1).

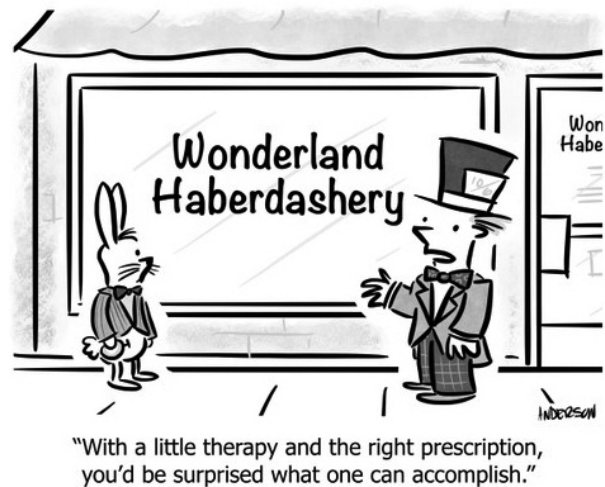
Bill Whitehead, *Free Range*, Nov. 1, 2020



Mark Anderson, *Andertoons*, n/d



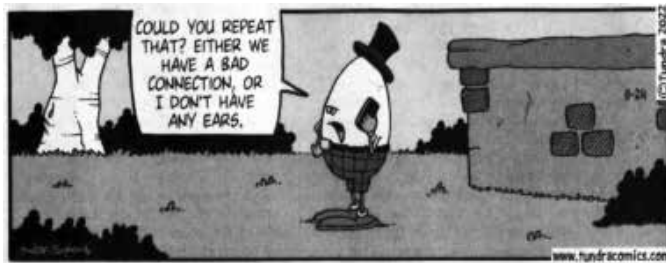
Mark Anderson, *Andertoons*, n/d



Sam Gross, *The New Yorker*, April 22, 1974



Tundra, Chad Carpenter, August 24, 2022



Susan Konar, Six Chix, March 3, 2022



Gary Larsen, The Far Side, n/d



"Be back by suppertime, Hump. ... And as always, you be careful!"

Gary Larsen, The Far Side, n/d



"Okay, okay, you guys have had your chance—the horses want another shot at it."

Charles Addams, Addams' Apple, n/d



